

78

Sri Balamanorama Series No. 27.

॥ श्रीः ॥

ENGLISH NOTES & TRANSLATION

OF R. V. KRISHNAMACHARIAR'S

KĀDAMBARĪSANGRAHA

PŪRVABHĀGA (Pages 1 to 89)

G. S. N. MURTHY
BY

A. VARADACHARIAR, B.A., L.T.,

Headmaster, Pachaiyappa's High School, Conjeevaram.

201

REVISED BY

C. SANKARA RAMA SASTRI, M.A., B.L.,

Advocate, Mylapore, Madras.

PRINTED AND PUBLISHED BY

THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

All rights reserved.

Price Re. 1-12]

1936

[Postage Extra

Sri Balamanorama Series No. 27.

॥ श्रीः ॥

ENGLISH NOTES & TRANSLATION

OF R. V. KRISHNAMACHARIAR'S

KĀDAMBARĪ SANGRAHA

PŪRVABHĀGA (*Pages 1 to 89*)

By

A. VARADACHARIAR, B.A., L.T.,

Headmaster, Pachaiyappa's High School, Conjeevaram.

REVISED BY

C. SANKARA RAMA SASTRI, M.A., B.L.,

Advocate, Mylapore, Madras.

PRINTED AND PUBLISHED BY

THE SRI BALAMANORAMA PRESS,
MYLAPORE, MADRAS.

All rights reserved.

Price Re. 1-12]

1936

[Postage Extra

INTRODUCTION

Kādambarī Saṅgraha is an abridgment of Bāṇa's famous prose romance—Kādambarī, by Mahāmahopādhyāya Paṇḍitarāja R. V. Krishnamachariar, in Bāṇa's own words. Similarly, Bāṇa's Harṣacarita has been condensed by the same author under the name and style of Harṣacaritasāṅgraha. These two prose abridgments have become classic and justify the title of Abhinava Bhaṭṭa Bāṇa conferred on him. He has also summarised another prose work, Vemabhūpāla Carita by name, of Vāmana Bāṇa, under the name of Vemabhūpalacarita saṅgraha. With these few remarks, we now proceed to deal with the original Kādambarī and its author Bhaṭṭa Bāṇa.

Ancient Sanskrit authors generally give little or no information concerning themselves in their works. Fortunately Bāṇa is an exception to this. Indeed, he has written a prose romance, Harṣa Carita which is the chief source from which we get details of Bāṇa's life. There he deals elaborately with the origin of his own family and a portion of his life. The first part of it treats of Bāṇa's life, and the second tells us how Śrī Harṣa, his patron, got on his throne.

Life of Bāṇa.

Bāṇa traces his origin to the gods. The Brahmin sage, Kubera was a descendant of the famous Vātsyāyana race which had its origin in the union of sage Dadhīca with Sarasvatī, while she was on earth owing to the curse of sage Durvāsa. His great grandson, Citrabhānu begot Bāṇa through Rājadevī. Early in childhood, Bāṇa lost his mother, and at fourteen he lost his father too. His father had tended him carefully. Bāṇa has but given expression to his father's affection, in describing the loving care of Vaiśampāyana's father. He led a wayward life in his early days for which he became an object of reproach. But when he returned home, he had gathered experience. He took to a settled life in a village called Prītikūṭa to the west of the river Śonā and at a short distance from Śrī Harṣa's country. Summoned to the court of Harṣa, he was at first received coldly. Later on, he became attached to the court of Harṣa who became his great patron. Bāṇa has celebrated him in his famous work Harṣa Carita.

Works of Bāṇa.

Besides the two great monumental prose works Kādambarī and Harṣacarita, Bāṇa is believed to have written Caṇḍīśataka, Pārvatī Parinaya and Makuta-tāḍitaka. But the theory of the authorship of Bāṇa in respect of the Pārvatī Parinayanāṭaka

has been shattered to pieces by Mr. R. V. Krishnamachariar in his thesis entitled पार्वतीपरिणयनाटककर्तृत्वविमर्शः, wherein he emphatically states that the author of the drama must be some other poet of the same name. Bāṇa died, leaving his Kādambari unfinished (i.e. up to the end of Pūrvabhāga) which was continued and finished by his son Bhūṣana Bāṇa in the supplement known as Uttarabhāga.

Date of Bāṇa.

The date of Bāṇa can be determined with some amount of precision by a reference to the account of King Harṣa given by the Chinese pilgrim—Hiouen Tsang. The details relating to the accession to the throne of Kanyākubja by Harṣavardhana recorded by the Chinese pilgrim substantially tally with those set out by Bāṇa in his Harṣacarita. It therefore follows that King Harṣa, the great patron of Bāṇa is identical with Holichafa-tanna (in Sanskrit, Harṣavardhana) referred to as the then ruler of Kanyākubja by the Chinese pilgrim, Hiouen Tsang who, leaving China in 629 A. D., toured in India for a period of 16 years. This leads us to assign Bāṇa's date to the first half of the 7th century A. D.

Literary estimate.

Bāṇa stands unrivalled in the field of Sanskrit prose literature. He had a wide command of vocabulary, and he seems to have conformed very

strictly to the precept ओजःसमासभूयस्त्वमेतद्भयस्य जीवितम्-
 Bāṇa's merits were acknowledged by all ancient
 writers so much so that the expression बाणोच्छिष्टं
 जगत्सर्वं (Bāṇa has left nothing untouched in the
 world) came to be commonly accepted. With regard
 to the literary merits of Kādambarī, though the
 young and superficial reader finds it uninteresting
 or tiring his patience, yet men of literary taste and
 experience will realise the truth of the saying
 कादम्बरीरसज्ञानामाहारोऽपि न रोचते. A profusion of lengthy
 but flowing compounds, an abundance of श्लेष and
 विरोधाभास, the device of weaving story within story,
 the richness of imagery, a plethora of descriptive
 detail, a smooth and graceful diction, an interest-
 ing development of the Rasas of Śṛṅgāra and
 Karuṇa (love and pathos), a delineation of charac-
 ters which at the outset appear to be supernatural,
 but on closer scrutiny turn out to be true to life, a
 minute study of human nature, its frailties and
 shortcomings, especially of those in affluent cir-
 cumstances as is vividly portrayed in the inimi-
 table advice of Śukanāsa to Candrāpīda, the
 brilliant vein of humour so singularly exhibited in
 his description of Draviḍadhārmika, his description
 of Nature, of morning, evening and the noon, as
 also of court-life and the like are some of the charac-
 teristics of Bāṇa which have elevated him to a
 rank far above all others prose-writers in Sanskrit.

It is often argued that because the story of Mahāśvetā and Puṇḍarīka is prominent, the title of the story must be Mahāśvetā, and not Kādambarī. But a little consideration would justify the title given by the author. Bāṇa introduces Mahāśvetā to us, with her long story of past events, before we are introduced to Kādambarī. Mahāśvetā's story only creates a suitable atmosphere for us to receive Kādambarī's love for Candrāpīḍa, which is the ultimate aim of the romance. Further from the time that Kādambarī is introduced, she solely and exclusively engages the attention of the reader.

The criticism sometimes levelled against Kādambarī that the major portion of Kādambarī including the tragedy involved in the love-affair of Mahāśvetā and Puṇḍarīka and the rising love of Kādambarī is put in the mouth of a parrot and as such savours of bathos is hardly tenable in view of the fact that as the story proceeds the reader seldom remembers who the speaker is. The succession of births and lives as the one referred to in the case of Candrāpīḍa and Vaiśampāyana will scarcely appear astounding to one conversant with Hindu beliefs and mythology. Perhaps the only objection will be that the poet has made an inordinate use of them for weaving the plot.

Śukanāsa's advice to Candrāpīḍa which is out and out the masterpiece of Bāṇa deserves special

mention. Dr. Peterson observes, "The address of Śukanāsa to Candrāpīḍa on the occasion of the young prince's consecration as Yuvarāja may be cited as an example of successful realism. The address is a masterly review of the dangers to which not only Candrāpīḍa, but every one in his exalted position is of necessity exposed; and it may be taken for granted that the writer had other aims in its composition than merely to write a chapter of his tale."

"Bāṇa's greatest merits we have reserved to the last.....The superhuman machinery of his tale, the hero who is the Moon, the Gandharvas, the Kinnaras and Kādambarī's home beyond the mountains that gird the world, strike us at first as flaws which no natural force on the author's part can remedy. As we proceed, all that falls away and we find ourselves face to face with a story of human sorrow and divine consolation, of death and the passionate longing for a union after death that goes straight from the heart of one who had himself felt the pang and nursed the hope, to us who are of like frame with him.....Kādambarī has its place in the world's literature as one more aspiration out of the very heart of genius after that story which from the beginning of time, mortal ears have yearned to hear, but which mortal lips have never spoken."

The Source of the Plot in Kādambarī.

A collection of tales named Br̥hatkathā by one Guṇāḍhya, in Paiśāci language has served as the source of plot for many a literary work in Sanskrit literature, and Bāṇa too has drawn his inspiration for the plot of Kādambarī from one of the tales in the above collection. The original work of Guṇāḍhya in that Paiśāci language is not extant. But we have two works in Sanskrit language, the authors of which assert that their works are merely translations of the original Br̥hatkathā. These two works are Somadeva's कथासरित्सागर and Kṣemendra's बृहत्कथा. Both the works cover more or less the same ground. Somadeva says that his work is an exact translation of the original. Cf. 'यथामूलं तथैवेतन्न मनागप्यतिक्रमः'. But Bāṇa could not have drawn his story from Somadeva's कथासरित्सागर, though we see the same plot described in both, because the dates of Somadeva and Kṣemendra are fixed with reasonable accuracy, at the beginning of the 12th and the end of the 11th century A.D. respectively, which dates are far later than the date assigned to Bāṇa. So we infer that Somadeva and Bāṇa must have drawn from the same source.

Let us examine how far Bāṇa has changed the plot by comparing it with the story in Somadeva's work which is avowedly a translation. In the first

place, the names of all the characters in Bāṇa's work are his own inventions and differ from those in कथासरित्सागर. For instance :—

Kādambarī.

Kathāsaritsāgara.

शूद्रक

सुमनाः

वैशम्पायन (parrot)

शास्त्रगङ्गा

वैशम्पायन (companion of
Candrāpīḍa)

प्रियकर

तारापीड

ज्योतिष्प्रभ

चन्द्रापीड

सोमप्रभ

महाश्वेता

मनोरथप्रभा

कादम्बरी

मकरन्दिका

Even with regard to the other names there is a good deal of difference. As for the plots, they closely agree, except occasionally, where Bāṇa changes the plot to suit his own purpose with the liberty of a poet.

Bāṇa's deviations from the plot of the original are:— (1) It is the girl of a hunter that brings the parrot to the king, and not a Caṇḍāla girl as given by Bāṇa. (2) Bāṇa, to intensify the similarity and friendship between Candrāpīḍa and Vaiśampāyana, makes their births also similar, by saying that Śukanāsa also had a dream presaging Vaiśampāyana's birth, whereas Somadeva mentions only the king's dream, but not Śukanāsa's. (3) Bāṇa has, in his fertile imagination, introduced the incident of the

Pārijāta flower between Mahāśvetā and Puṇḍarika in order to heighten the effect of love. There is no such incident in Somadeva's work. (4) In the unravelling of the plot, Bāṇa says that the Caṇḍāla girl was none other than an incarnation of Lakṣmi, whereas Somadeva says that she was Kādambarī herself who was cursed by her parents to be born as a huntress owing to her inconsolable grief at the departure of Candrāpīḍa (who does not die, as Bāṇa makes him). Moreover, Vaiśampāyana, the parrot is not Mahāśvetā's lover re-born, as according to Bāṇa, but only the father of Kādambarī in her re-birth.

The last deviation of Bāṇa requires justification. He wants to make the stories of the two pairs of lovers, महाश्वेता and पुण्डरीक on the one hand, and कादम्बरी and चन्द्रापीड on the other, connected and similar; so he makes Vaiśampāyana a parrot, whereas he makes चन्द्रापीड die and be transformed into शूद्रक, leaving his body with कादम्बरी. He does not subject कादम्बरी to the curse of her father, in order to associate her with महाश्वेता who was waiting for re-union with her lover. Thus Bāṇa's imagination has worked upon the original plot, and he presents it to us in a finished form.

EDITOR'S NOTE

Pages 1 to 31, 1 to 61 and 41 to 81 of Kādambarī Saṅgraha—Pūrvabhāga, 3rd edition, 1924 now prescribed for B. A. by the Annamalai, Madras and Mysore Universities correspond respectively to Pages 1 to 34, 1 to 66 and 45 to 89 of the 4th edition, 1936. This volume of Translation and Notes has been so designed as to cover all the said three portions. The English Translation printed in this book is wholly that of Mr. A. Varadachariar and is merely a reprint subject to some slight modifications. For the annotation, I have adopted his notes that had once appeared in print as the chief basis so far as pages 1 to 59 are concerned, but I have freely effected alterations and improvements thereon to suit the requirements of the University student. For the remaining portion, the annotation is entirely my own.

The page numbers given in this book refer to the fourth edition of the Text printed at the Sri Balamanorama Press.

C. Sankara Rama Sastri.

Mylapore, Madras.

15th November, 1936.

KĀDAMBARĪ SAṄGRAHA

PŪRVABHĀGA.

There was once a king named Śūdraka, who had his commands honoured by all kings with bent heads and was, as it were, a second Indra ; he was lord of the earth girt by the four oceans and had, by his prowess and love, made the whole host of neighbouring chiefs bow down (in loyalty); he was a worker of wonders, a performer of sacrifices, a mirror to all the Śāstras, the fountain-head of Arts, the native home of virtues and a patron of the learned (men of taste).

By reason of Dharma dwelling in his mind, Yama in his wrath, Kubera in his kindness, Agni in his valour, Earth in his arm, Lakṣmī in his glance, Sarasvatī in his speech, the Moon in his face, the Wind in his might, Br̥haspati in his wisdom, Cupid in his beauty and the Sun in his lustre, he resembled the holy Lord Nārāyaṇa, who is the very essence of all the gods and whose form is manifested in the form of the whole Universe.

His capital was the city of Vidiśā, surrounded by the river Vetravatī, the waters of which were reddened by the red-lead ointment on the temples of victorious elephants which had come there for a plunge.

The whole world having been brought under subjection, he was relieved of all anxiety concerning the administration of government and felt happy; and with his mighty arm, he bore the burden of protection as light as if it were a bracelet. **Page 2.** He surrounded himself with counsellors, at once contented, amiable and wise, who in intellect outshone the Guru of the gods, who came of a long line of ministers, and whose minds were clear and pure by their constant study of politics and ethics; he sported with princes of equal age, learning and embellishment, who were skilled in making courtly jests and in reading one's mind and gestures, who, like the cub of the lion, though cherishing only the sentiment of valour, yet conducted themselves modestly, and who were, as it were, his very image; thus did he long spend the days of his youth in peace and happiness. Possessed of mighty valour and ever yearning for fresh conquests, he looked upon womankind as trivial as straw; and lovely and in the prime of life as he was, he felt an aversion, as it were, to union with women, though such union was recommended by the ministers in their desire for the king's progeny. Lovely, modest, attractive and of noble birth as the women in the harem were, he spent his days, with his mind turned away from woman and amusing himself in various ways in company with his friends;

now he played himself on the Mrdaṅga in the course of a musical concert, now he went a hunting, now composed poems and treatises, now had discourses on science and religion or listened to the recital of episodes, stories, epic poems and legendary accounts; he amused himself awhile with drawing pictures or playing sweet tunes on the Vīṇā; he would, at times, wait upon the holy sages come on a visit to him, or please himself in proposing or solving riddles and literary compositions involving the omission of letters and syllabic instants, the interpreting of Symbols (Bindu) into letters and words, the completion of the fourth quarter (of a verse) and the like. Likewise did he spend the nights in the company of friends skilful at cracking jokes during their diverse pastimes.

Once, when the thousand-rayed sun had not long risen, a portress whose form was at once lovely and terrific by reason of a scimitar hanging at the left side against the practice of women, drew near the king seated in the audience-hall and, placing her knee and lotus-like hands on the ground, humbly spoke, "My Lord, there stands at the gate a Caṇḍāla maiden come from the south, like the royal glory of Triśaṅku, who climbed the sky (world of the gods) but fell from it at the reproachful menace of wrathful Indra; she bears a parrot in a cage and humbly greets thus your Majesty:—

Page 3. "Sire, thou alone, like the ocean, art worthy to possess the treasures of the world. In the thought that this bird is a marvel and so, a valuable treasure on Earth, I am come to lay it at thy feet and to enjoy beholding thee. Thou hast, my liege, heard her request, and I await thy behests." So saying, the portress ended her speech. And the king, with his curiosity aroused, looked at the chiefs around him and, with the words "what objection can there be ?" bade her be admitted.

Then, on the orders of the king, the portress stepped out and ushered in the Caṇḍāla girl. Entering, the latter beheld the king sitting in the midst of a thousand chiefs, on a sofa studded with moon-stones, beneath a small silken canopy which was white like the foam of the celestial river (the Ganges), which was wreathed by strings of large pearls and which had its four props set with jewels and held fast by golden chains; many a chowrie with golden handles waved round him; he was clad in two silken garments white as the foam of ambrosia, with swans painted in yellow in pairs on their hem and with their fringes streaming in the wind raised by the charming chowries; his chest was whitened with fragrant sandal paste, interspersed with marks of saffron unguent; he bore a forehead extended like a slab of shining gold, looking like a fragment of the eighth day moon, and

having hair growing in a circle between his brows ; though having innumerable attendants, he was without a second and, though having a ceaseless stream of bounty (also, rutting juice), he was free from vanity (also, intoxication).

She beheld the king and, yet standing afar, repeatedly struck on the paved floor of the hall with a bamboo-stick, in order to attract his attention ; at which sound the whole assembly of chiefs simultaneously turned round their faces slightly, and in an instant, withdrawing their glances from the king's face, directed them towards her.

Page 4. The king gazed steadfastly at her, as she was pointed out by the portress, while afar, saying, "Please to look." There went before her a man whose joints, despite the loss of youth, were firm with unceasing toil ; behind her there followed a Caṇḍāla boy with dishevelled locks of hair and bearing a cage made of bars of gold ; she had her body covered with a blue garment reaching to her ankle ; above, she had a veil of red silk ; her waist was illumined by the lustre of her girdle ; her neck was wreathed round with strings of large shining pearls ; like Śrī, she had in her hand the charm of a lotus and with her curly hair she shone like the royal glory of the Yakṣa king in Alakā ; she had but reached the prime of her youth and looked exquisitely beautiful.

The king felt amazed and in his mind there arose the thought, "How ill-placed has been the attempt of the creator in endowing her with such beauty ! For, if with her beautiful form she has been created so as to laugh to scorn the wealth of world's loveliness, why then was she born in a race of forbidden intercourse ? In fashioning her, Brahmā, I ween, used not his hands, fearing pollution by contact with the Mātāṅga race ; else, whence is this unsullied radiance of form ? Surely, such grace belongs not to limbs subdued by touch." As thoughts like these arose in the king's mind, the girl, with her ear-ornament of leaf slightly displaced, bent low before him with womanly grace and confidence. When she had made her obeisance and stepped on to the paved floor, her attendant, bearing the cage with the parrot in it, advanced a few paces, and pointing it to the king, humbly said, "Sire, this parrot named Vaiśampāyana knows the meaning of all Śāstras, is acquainted with songs and musical intervals, is a student and composer of poems, plays, episodes, modern romances and a host of choice sayings, and is well-versed in all the marks and characteristics of elephants, horses, men and women. Seeing that the parrot is a gem on earth and that thou, like the ocean, art a worthy receptacle of valuable treasures, my master's daughter has brought him hither to be laid at thy

feet. Pray accept him as thine." So saying, he laid the cage before the king and withdrew.

Page 5. When he was gone, the lord of birds stood before the king, and bending his right foot (in homage) and, greeting him, "Victory attend thee!" in words uttered with each syllable distinctly pronounced and in proper accents, recited a verse composed in Āryā metre in his praise thus:—

The bosoms of your foemen's queens forlorn,
Close by the fire of grief at heart they feel,
Bathed in sad tears, of pearl strings bright all
Keep as it were a vow, devoid of meal. [shorn,

The king heard it and, being amazed addressed thus in great joy his minister named Kumārapālita, who was an aged Brahmin and the foremost amongst his counsellors, "Thou hast heard the bird's distinct utterance of consonants and the charming sweetness of his tone. First, a great marvel it is that he should speak in words in which the syllables are clearly marked, which combine grammatical correctness with clearness in the vowels and nasals and have more than ordinary merit and of which every letter is clearly audible. Then again, there was more than that. Of lower creation as he is, his course of action regarding any desired object is, like that of a cultured man, inspired by knowledge ; for, he lifted up his right foot and, uttering 'All hail,' sang this verse in my

praise in distinct and audible tones; generally, birds and beasts are acquainted with fear, eating, sleeping and inarticulate expressions (signs), whereas this is most marvellous." So said the king and Kumārapālita, with a slight smile, replied thus, "Whence, my lord, is this a wonder? Birds like the parrot and the Myna do, as thou knowest, reproduce the sound once heard, and there is no room for great wonder that great skill is cultivated in this direction on account of the perfection attained in former births or by dint of human efforts. Moreover, formerly they had, like men, articulate speech and distinct utterance and by virtue of a curse of Agni the parrots came to have inarticulate expression and the elephants lost their power of speech." No sooner had he thus spoken **Page 6.** than did the sound of the midday conch rise, accompanying the roar of huge drums struck at the end of the hour and announcing that the hot-rayed sun had reached the zenith. The king heard it and, the hour for bath being close at hand, he dismissed his chiefs and departed from the audience-hall.

Then, when the king had arisen, the great chiefs got up in tumult and confusion with pearl-strings trembling on their bosoms, and had their garments torn off by the fish-shaped edges of the leaf-work on their bracelets, displaced in their hurried rush against one another; and they vied

with one another in their eagerness to do him homage as he went. With the sound of the anklets, the gems whereon tinkled at each step of the chowrie-bearers who hurried on here and there, bearing the chowries on their shoulders; with the cry "Look" raised by the attendants and the people driven before them, which resounded far and wide by its echo in the bowers of the palace; with the hum of bees which, terrified by the tumultuous din of thousands of treading feet, flew off the bunches of flowers; with the clang of the jewelled pillars, the gems on which jangled from being struck against by the edges of bracelets as the chiefs confusedly hurried on with quick strides;—with all these sounds the court-hall appeared as if thrown into bustling confusion all round.

The king dismissed the band of chiefs, and, himself speaking to the Caṇḍāla girl, "Rest a while", he gave order to the betel-nut bearer, "Let Vaiśampāyana be taken to the inner apartments" and entered the private apartments, being accompanied by a few favourite princes. Dropping all his ornaments, like the sun divested of his rays, he went over to the exercise-hall where all provisions necessary for exercises befitting a king had been got ready. There he took pleasant bodily exercises along with princes of his own age; and, the way being led by the mace-bearers who,

though the hall was sparsely occupied, discreetly performed their office of keeping back the people, **7.** he stepped on to the bathroom having in its midst a golden trough, filled with perfumed water, provided with bathing-seats made of crystal and adorned with a number of pots full of most fragrant waters.

Then, having finished his bath, he put on two white garments, light as the slough of serpents and wore a turban of fine-edged silk-cloth shining like a fragment of pure white cloud. Having then offered libations of water to the *manes* and worshipped the Sun with handfuls of water consecrated with hymns, he passed on to the temple (of Śiva). And having there worshipped Lord Śiva, he came out and made the necessary offerings to Agni. Then, in the perfuming room he had his limbs smeared over with sandal paste perfumed by musk, camphor and saffron and put on a chaplet of sweet-scented Mālati flowers, he changed his dress and was adorned merely with his jewelled ear-rings; then in company with kings, fit to sit at the same table with him, he finished his dinner with a pleasure that results from tasting most savoury viands.

Having inhaled the smoke of frankincense rolled into a wick, sipped water and chewed betel, he arose from the jewelled floor and, leaning on the arm extended in haste by the portress who, being

near, had hastened to him, returned to the audience-hall, waited upon by attendants fit to move about in the inner apartments; the hall looked as if walled round with crystal by reason of the white silk that draped its ends; its jewelled floor was watered to coolness with sandal-wood water, rendered all the more fragrant by the addition of musk; it shone forth with a number of golden pillars, washed clean with scented water and having many an image carved on them; and it had an alcove which held a couch with a flower-scented covering and having a pillow of fine linen at the head.

Reclining on the sofa, while a sword-bearer, seated on the ground and placing the sword on her lap, was gently rubbing his feet with her palm, soft as the petals of fresh lotuses, **8.** the king rested awhile, holding conversation on many a topic with kings, ministers and friends deserving of his interview at that hour. The king, being highly curious to learn the whereabouts of Vaiśampāyana, said to a portress that stood by, "Fetch Vaiśampāyana from the harem."

Then, in an instant, Vaiśampāyana drew near the king, with his cage borne by the portress and being escorted by a herald who, with his fore-body slightly bent down, was leaning on his staff and clad in white robe; and placing his palm on the ground, he delivered his message, "My Lord, the

queens send thee word that, in strict obedience to thy commands, Vaiśampāyana has been duly bathed and fed and is now taken to thy feet by the portress." So saying he withdrew, and the king asked Vaiśampāyana, "Hast thou, in the inner apartments, had thy meal and was it to thy taste?", to which he replied, "what have I not tasted? I have drunk my fill of the juice of rose-apple, which was at once sweet and pungent, blue and red and shining like the eye of the cuckoo wild with joy. I have cracked many pomegranate seeds looking like pearls wet with blood, torn from the temples of wild elephants by lion's claws. I have at my own will, pecked many a ripe myrobalan, green as lotus leaves and sweet as grapes; why should I say more? Every thing given by the queens with their own hands turns to nectar." The king, interrupting him as he spoke thus, said "Let us pass for a while from all this. Relieve us of our curiosity and tell us from the very beginning the whole history of thy birth; how and in what country wast thou born? Who gave thee thy name? Who was thy mother, who, thy father? How didst thou come by the knowledge of the Vedaṣ and acquaintance with the Śāstras and whence was thy skill in arts acquired? Is all this the recollection from previous life, **9.** or, is it a boon given thee? Art thou a great personage, concealed in the form of a parrot? Where was thy former

abode and how old art thou? How camest thou to be shut up in the cage and why didst thou fall into the hands of the Caṇḍāla maiden? How is it that thou camest here?" Thus civilly questioned by the king whose curiosity was excited, he reflected for a moment and reverently replied "Sire, the tale is long: yet, if thou wilt, please listen to it."

There is a huge forest named Vindhyāṭavī, which embraces the shores of the Eastern and the Western ocean and, decking as it does the central region, looks as though it were the Earth's belt; it is beautified with trees, watered by the ichor of wild elephants and bearing on their tops bunches of white full-blown blossoms that, rising aloft, look like clusters of stars. It is covered with foliage hued like the wine-flushed cheeks of Kerala women and looking as though tinged red with the lac on the wandering feet of the Sylvan nymphs; like Yama's capital fearful as the haunt of Death, it is terrible with huge serpents and abounds in buffaloes; like Durgā waving her sword and smeared with sandal-paste of blood, it is terrific with rhinoceroses' tusks and adorned with red sandalwood trees; like the destruction of the world when the earth was lifted up by the Mahā Varāha (3rd incarnation of Viṣṇu), it has a circle of earth torn up by the tusks of huge boars; here, like the battlefield filled with arrows, it bristles with reeds; here like Nārāyaṇa's (dark-

blue) form, it is dark with Tamāla trees, and here, like Virāṭa's country guarded by Kīcaka and Upa-kīcakas, it is girt with hundreds of bamboo trees.

There, within the region of Daṇḍaka forest, is a hermitage famed throughout the world and looking as though it were the very birth-place of Lord Dharma; it is beautified with trees tended by Lopāmudrā even as her own children, with water sprinkled by her own hands and basins hollowed out by herself; she was the wife of the great sage Agastya who, adorning as it were, the brow of Southern regions, had his greatness manifested by casting Nahuṣa down from heaven at his mere wrathful murmur; it is sanctified by his son Dr̥dhadasyu who, observing asceticism and bearing a consecrated Palāśa twig, roams about begging for alms from hut to hut with a cup of green leaves: and it is girt round with the river Godāvarī.

Page 10. There it was that Rāma who gave up the kingdom in order to fulfil his father's promise, dwelt happily for a time in Pañcavaṭī, serving the sage Agastya and staying with Sītā in a pleasant hut built by Lakṣmaṇa; there, the water of the Ocean drunk and spit out by the sage seems to have collected in the lakes and ponds round the hermitage, and there, the arm of the demon Yojana-bāhu, chopped off by Rāma's arrow, created, as it lay extended, a fear in the minds of the sages if it

might be the serpent-form of Nahuṣa come to beseech Agastya's forgiveness.

Not far from Agastya's hermitage, the former history of which is even now clearly visible, there is a lotus-lake named Pampā, which looks as though it were a second ocean which Brahmā created, being jealous of Agastya and prompted by Varuṇa enraged at his drinking the ocean; it resounds with the crackling noise of female swans mad with drinking the honey of lotuses; it is shadowed dark by sprays wafted from the crests of waves agitated by the wind; it is charming with the gurgling sound of water filling in the water-jugs of sages getting down the lake at a certain place; it has its banks overgrown with a line of woods, which yield flowers useful to the sages residing there in their worship of the sylvan goddesses, in the creeper-bowers of which the peacocks dance with joy and which scatter around the sweet fragrance of many a woodland flower; its waters are ever being drunk by wild elephants, thickly soiled with mire, which look like clouds that, mistaking it for a second ocean, have descended to drink its water; it was, in fact, a home of waters, at once unfathomable and matchless.

On the left bank of this lake stands a big old Śālmali (silk-cotton) tree; with its roots coiled round by huge serpents resembling the trunks of

the elephants of the quarters, it seems to have a basin hollowed round at the bottom, with its many boughs spreading through the firmament; as though it were to compass the measurement of the circle of space, it strives, as it were, to imitate the moon-crested Śiva who, in his wild dance, on the day of destruction stretches far and wide his thousand arms; **11**. its top is not visible even to the masses of clouds which, having drunk the waters of the ocean, traverse the skies and which, being weary with the load of water, rest awhile on the branches and bedew the leaves; being very lofty the tree seems as if striving to have a look at the glory of the Nandana garden; like Kṛṣṇa adorned with Vanamālā wreath, it is girt round with a line of woods; like the rising of clouds in Śrāvaṇa month, it is seen to rise high in the skies; it looks like a mansion for the woodland nymphs from which to command a view of the whole Universe, and it is as it were, a lord over the Daṇḍaka forest.

And in the tree spacious as it was, many parrots and birds lived happily, having flocked to it from various quarters and having unsuspectingly built their nests on the edges of its boughs, in the centre of its hollows, amongst its leaves, in the joints of the trunks or in the holes of the tattered bark; and they were free from fear of destruction by reason of its being not easily scalable: with these

birds resting on it night and day, the trees which, being old, had but a few leaves on, looked as if dark with thick foliage. They used to spend the nights in their nests, and in the day, as they rose, they would fly about in rows in the air in quest of food, making the sky look as though streaked with the lustre of the steeds yoked to the sun's chariot; and, as they roamed, they seemed to be a moving floor of emerald and rendered the heavens appear marked with rain-bow; finishing their meal, they would return to their young ones left behind in the nests themselves and give them with their bills, the juice of many fruits and morsels of rice-clusters and, feeling as they did a deep love for their children which subdued all their other desires, they spent many a night on the same tree, keeping the young ones in the heart of the hollows.

Now, in a certain old hollow, my father lived with his wife, and to him who was at the close of his life I was, by Fate's decree, born as the only son. And, at the very moment of my birth, my mother, being overcome by severe pangs of labour passed away to the other world. Despite his bitter grief for the death of his beloved wife, my father, **12.** in his strong affection for me, controlled his sorrow, intense though it was and being left lonely, devoted himself wholly to my nurture. He was well stricken in years, and his wings, jointed but

loosely to the drooping shoulders, had lost the power of flight and with his shivering limbs, he seemed to shake off the old age which clung to his body and caused him great grief; being unable to roam afar, he picked up with his beak broken at the edge, grains of rice from rice-stalks fallen from other nests, gathered bits of fruits torn by many a parrot and gave them to me to eat; and as to himself, he daily made his meal with the remains of what I ate.

Once, the moon, tinged red with the glow of dawn, was descending the shore of the western ocean and the circle of space was widening; the clusters of stars looking like flower-bunches on the pavement of Heaven, were swept out of view, as if by ruby-brooms, by the lustre of the long beams of the hot-rayed sun, red like threads of burning lac; with the twigs raised like hands folded in reverence, the forest offered, as it were, bunches of flowers to the sun resting on the peak of the eastern mountain; the columns of smoke from the sacrificial fires in the hermitages rose up like banners of virtue; the morning breeze, chill at the close of night blew gently and rained as it were, showers of honey particles wafted from many a blossoming lotus; the bees, with their wings caught in the hollow of the closing petals of the night-lotus, uttered forth indignant hum; the forest-deer, the

line of hair on whose breasts was stained gray with their resting on the saline soil, slowly opened their eyes, the pupils of which squinted with unfinished sleep and which, being caught by the chill wind at dawn, looked as if their eyelashes were held together by melting lac ; the din of Kalahamsas, charming to the ear on the Pampā lake spread around ; the morning twilight became visible and very soon the sun occupying the eighth part of the day was about to shine forth in all his lustre ; the parrots had all started for the places they desired ;

13. the old tree, though having young parrots lying quiet in their nests, seemed empty because of solemn stillness ; my father stayed away in the nest itself, and I, young and weak as I was and with my wings hardly fledged, kept close to him in the hollow ; when, suddenly there arose the tumultuous noise of chase, which terrified every animal in the forest ; the noise was rendered all the more loud with the sound of flapping wings of birds that flew up hastily, heightened by the cries of the frightened young elephants, boisterous with the grunt of wild boars roaming with raised snouts, and swollen by the roar of lions awakened from sleep in the mountain-caves.

I heard this strange noise, not heard hereto before, which threw me into a tremor and deafened, as it were, my ears and, being overpowered with

fright, I crept under the wings, loose as they were by age, of my father close by, hoping there to find shelter from the danger.

Soon after, I heard suddenly a tumult of hosts of men, which set the whole forest atrembling ; they were intent on the chase and, concealing their persons behind a thicket of trees, shouted thus to each other, "Hence comes the scent of lotus-beds trampled upon by leaders of herds of elephants ! Hence, the fragrance of the juice of rushes chewed by the hogs ! Hence the fine dust from ant-hills rent asunder by the horns, like thunderbolts, of wild buffaloes ! Here is seen a herd of wild elephants ! Here, a band of wild buffaloes ! Hence is heard the groan of elephants having their temples torn by lions' claws ! Here is the path of boars, soiled by wet mire ! There a mass of foam is seen, formed from the rumination of deer and coloured dark with the juice of mouthfuls of tender grass ! Here goes the path of the Ruru deer, looking red with withered leaves stained with drops of blood shed on them ! This is the lions' track, marked with wide devices carved by their claws, tinged pink with blood and strewn with fragments of elephants' pearls. Here is seen the path of the roguish (roaming in herds) lord of elephants, which (path) being dark as it is with the ichor flowing from its temples, looks like a black braided lock of the forest personified ! Follow up the

line of Yaks before us ! Quickly occupy the region of the forest ! Ascend the tree-tops ! Look out in this direction ! Hearken to this sound ! Take up the bow ! Be all attention and let loose the hounds !”

Page 14. That forest was, as it were, ere long shaken all round by the roar of lions that were struck by the arrows of hunters, resonant with echoes proceeding from the caves of mountains, by the pitiful wailings of the deer whose pupils were rolling here and there on account of fear and whose bodies were quickly bitten by the hounds, and by the tumultuous noise of the birds which fluttered hither and thither rising from the tops of the trees. When before long, the hubbub of the chase subsided, with lessened fear and with spirits roused up I came out, as it were, a little from the lap of my father and, staying within the hole itself, I stretched out my neck and with the dark eyeballs rolling round with fear and, with eagerness arising from childhood to see what it was, I directed my eyes towards that very same direction.

And I beheld a troop of foresters come out towards me from the neighbouring woods, looking like the retinue of Death roaming over the earth, like a throng of wicked deeds come together, or like the vast armies of Khara and Dūṣaṇa which Rāma destroyed with his ceaseless shower of arrows and which, owing to their hatred for him, were

converted into demons; the troop numbered many thousands and, like a host of goblins portending calamities, it was most dreadful to behold.

There in the midst of that huge Śabara army, I saw its leader named Mātāṅgaka, which name I learnt afterwards: he was in the prime of his youth and seemed Ekalavya (Droṇa's disciple) himself born a second time; he bore two arms reaching to his knee and looking as if fashioned according to the dimensions of elephant's trunk; his chest was marked with scars formed during his constant practice of bodily exercises; with his thighs he mocked, as it were, elephant's posts stained by their ichor; he was accompanied by hounds of different colours, that, having grown familiar, followed him; that had their fatigue indicated by their tongues, which, from weariness, hung down far and which, being naturally pink seemed, though parched, to drip deer's blood; that had strings of large chowries tied round their necks; that had their limbs shattered by blows from wild boars' tusks and that looked, though small in form, yet by reason of their strength, like lion's cubs with manes yet ungrown; he was, as it were, an avatār on earth, of Death himself, the born brother of wickedness and the quintessence of the Iron age.

Page 15. And this thought arose in my mind, "Alas! How full of folly is the life of these

men ! Their conduct is highly censured by the virtuous; for, their idea of virtue is the offering of human flesh to Durgā ; their meal consists of mead, meat and the like, prohibited by the righteous ; the cry of jackals is to them the chanting of the Vedas; and their teachers of good and evil are the owls; their friends are the dogs and their companions are the bows with which to work out their cruel deeds; their association is with savage tigers; their worship of the deity is the offering of buffaloes' blood ; their livelihood is by theft; their ornament is the gems on serpents' hoods, and their cosmetic is the ichor of elephants; in short the very forest wherein they set foot is destroyed root and branch." Even as I was thinking so, the Śābara leader who felt weary with having wandered through the forest, came and sat under the shade of the Śālmali tree to refresh himself. And a certain Śābara youth, getting down quickly and stirring its (surface) waters with both his hands, fetched in a cup of lotus-leaves from the Pampā lake, water which, being highly transparent and looking like molten lapis-lazuli, was recognisable but by touch, and also fresh lotus-plants washed clean of mire. And the leader, having drunk the water, tasted the lotus-plants. Feeling refreshed, he rose to depart and, being followed by the whole Śābara host who had in turn quenched their thirst, went the way he chose.

But a certain old Śabara among the host had not got deer's flesh, and with a view to procure meat, he lingered awhile under that very tree. When the Śabara leader had gone out of view, the old Śabara drank in, as it were, our very lives and, wishing to climb the tree, long eyed it up from its bottom. **16.** At the very sight of him the parrots got terribly afraid and their lives seemed to have fled them. What are the merciless not up to? With ease, as if by a flight of steps, he climbed the tree, which, rising to the height of many palms, touched as it were the clouds with its bough-tops, and seized from among the branches and hollows of the tree, many an young parrot, one by one, like so many fruits; some of them were not yet strong for flight, having been born but a few days back and, being pink with the down of their recent birth, they could easily be mistaken for cotton-flowers; others, with their wings just sprouting out, looked like fresh lotus-petals; and all of them were unable to seek remedy; having killed them, he cast them down on the ground.

My father, seeing a calamity, at once destructive and irremediable befall us, all on a sudden, trembled more than ever, and, casting on all sides his eyes which had their pupils wandering and unsteady through fear, he sheltered me within his wings, thinking it was the only possible remedy at

such a moment; overcome as he was by paternal love and being greatly concerned with saving my life, he was at a loss to know what to do and stood hugging me close to his bosom. And the heartless wretch, proceeding from bough to bough, came at last to the entrance of the hollow, thrust in his hand, dreadful like the body of an old black serpent and, dragging out my father who, uttering forth piteous groans all the while, did often smite him with his beak, killed him. But me, though creeping under my father's wings, he somehow failed to notice, because my body, already small, was all the more contracted through fear and because I had not lived out my destined life then. Wringing the neck of my dead father, he threw him down on the ground, and with him I too fell, with my neck caught between his legs, and myself clinging closely to his embrace. And some of my merit in past life being yet in store for me, I found myself fallen on a mass of dried leaves heaped together by the wind and so, my limbs were not broken. Scarcely had he got down from the tree, **17.** when I, with my form unnoticed by him by reason of its being of the same colour as the scattered leaves, abandoned, like a hardened villain, my father at a time when it was most meet for me also to die and, being youthful and inexperienced as I was and a stranger to the sentiment of love which is felt at later stages of

life, I was swayed but by instinctive fear ; and, balancing myself on my wings just sprouting up, I tottered along and got to the foot of a Tamāla tree close by, feeling as if I had escaped from the jaws of death.

The Śabara had by this time come down and, gathering up the young parrots scattered on the ground and binding them together into a coil with a creeper, he started in the same direction as the leader and along the path followed by him.

The hope of life was now reviving in me ; my heart was afflicted with intense grief for my father's recent death ; I felt my whole body sorely aching by reason of my long fall, and my fear brought on a mighty thirst which, scorching as it were all my limbs, completely overpowered me. "The villain would by this time have gone far," so thinking, I raised up my head a little and looked around with eyes tremulous through fear and at the mere stirring of a blade of grass, I felt afraid that he had come back ; looking up at every step to see if the wretch was returning, I left the foot of the Tamāla tree and strove to creep along to the vicinity of water.

My steps were unsteady because my wings were not yet fully grown up and I fell on my face again and again ; when about to fall on my side, I supported myself on one wing. I much wished to

move along on the ground, but from want of practice, I looked up after each step and panted hard; and as I crept on, I was stained gray with dust and it occurred to my mind, "Verily, the creatures in this world do not, even in their hardest trials, become indifferent to life and, in fact, nothing on earth is dearer to them than their life; so it is with me too, seeing that, when my respected father (of well-earned title) is no more, I yet live with my senses unimpaired. **18.** Fie on me that I should be so heartless, so cruel and so ungrateful! Vile indeed is my conduct in that I have easily borne the grief for my father's death and I do still live; I do not seem to appreciate his kindness to me. Base indeed is my heart, for I have, in a moment, forgotten how, when my mother died, he restrained his intense grief, tended me from the very moment of my birth with all possible care and caution and, old as he was, in his deep love for me he counted but lightly all the trouble he had in providing for my comforts. Most vile and cruel is this breath of mine in that, even now it follows not my father going elsewhere; the very father who had all along been so good and kind to me! Surely enough, none there is (on earth) whom love of life hardens not into a villain; for, the desire for water makes me exert myself even in my present wretched plight. This longing for water on my part who

have felt so lightly the grief for my father's death is, methinks, nothing short of hard-heartedness. The lake is, even now, far off; the cranes' notes are heard indistinct. It is now the hottest hour of the day and is hard to bear; for the sun is in the very middle of the heavens and, with the blazing heat of his beams, scatters around, as it were, showers of fiery dust. The ground difficult to tread on with its thick dust, rendered hot by the sun's rays, makes my thirst worse. My tender limbs, oppressed as they are with excessive thirst, are unable to move on even a little way. I am no longer master of myself; my heart sinks and my sight gets dim. Would that cruel Fate at once brought about my death, even though I yet desire it not!" Thoughts like these passed through my mind. There lived in a penance-grove not far off, a great sage and ascetic named Jābāli; and his son, Hārīta, a young hermit, being accompanied by youthful sages of his own age, was coming by that very route towards the lotus-lake to bathe in it. Like Sanatkumāra (Brahmā's son), he had his mind purified by the study of every lore; on his forehead, he was adorned with three horizontal lines in holy ashes, as if with threefold (in thought, speech and deed) truth with which to turn away from worldly joys and desires; and with him there came a deer of the hermitage, which, having been fed on handfuls

of rice, had grown quite familiar and which bore the bathing clay dug up with the edge of its horns.

Page 19. Mostly, the minds of the good are ever compassionate and disinterestedly kind to all; and he, seeing me in that plight, was moved with pity and addressed thus an young ascetic close by:—“This young parrot, hardly fledged as he is, has somehow fallen from the tree-top or, it may be, he has dropped from a hawk’s mouth. For, the fall being long, he has scarcely any life left in him and, with closed eyes, does ever and anon fall on his face; he pants hard again and again, opens his beak and cannot even hold up his head. Come then, take him up before his last breath quits him, and bear him near the water.” So saying, he had me conveyed to the shore of the lake. He then drew near the water, himself took me up, who had by this time given up all my attempts (at drinking water) and, lifting my head, he forced into my mouth a few drops of water with his own finger. And when I, being sprinkled over with water, gathered fresh breath, he left me in the cool shade under a louts-leaf growing near the bank and went through the prescribed course of bath. The bath ended and he, turning to the sun, made an offering to him with newly-plucked red lotuses and arose; he then put on a pure white bark-garment, took me up and slowly went towards the penance-grove.

And going but a little way, I beheld the hermitage exceedingly charming and looking, as it were, a second Brahmaloṅka; it was hidden amidst woods which everywhere abounded in flowers and fruits and from which pure white blossoms shaken by the winds were ever dropping down like falling stars portending the extinction of vice; it seemed as if the sacrificial flames, being propitiated with unceasing offerings of ghee, were making, under pretext of wavy columns of smoke, flights of stairs up which the ascetics might ascend in bodily form to heaven; **20.** many a parrot warbled Vāṣaṭkāra sounds (prayer of oblation) which they were trained to repeat by dint of constant hearing; the old and the blind among the hermits were being led in and out by the hand by the monkeys grown familiar; a number of guests were waited upon; ceremonies were being performed in honour of the manes, etc; the lore of sacrifices was being explained; the codes on right conduct, thought over; books on different subjects, read and the meaning of Śāstras, discussed; Kali (Iron age) had not entered there; untruth, was never known there, and Cupid was not heard of.

Stain there was there in the *smoke* from sacrificial fires and not in *conduct*; the redness of face there was in *parrots* and not with *anger*; sharpness was in *blades of grass* and not in *dis-*

position ; and wavering there was of *plantain-leaves* and not of *mind*.

There in the shade of a red Aśoka tree adorning, as it were, the central region of the hermitage, I saw the holy sage Jābāli sitting : he looked all the more grand with his long matted hair which, gray as it was with age, seemed formed of threads of virtue with which to mount up to heaven ; the cervical nerves branching into a close network round his neck looked like reins with which to bridle in the restive horses of senses ; he did as it were, lend firmness to the mountains, grandeur to the ocean and lustre to the sun. Like Garuḍa who, by his valour, is king over birds, he had by his greatness attained to lordship over Brahmins, and like Śantanu who loved his son Satyavrata (Bhīṣma) he had the vow of truthfulness dearest to his heart.

And as I beheld him, I reflected thus, “Oh, the mighty power of penance ! His form, calm and tranquil though it is, yet shines bright like molten gold and does, like lightning, strike dim the power of sight by its dazzling splendour ; though ever indifferent, it does, in virtue of its natural glory, inspire dread in those that look on it for the first time. **21.** The lustre, even of hermits possessed of but little asceticism is, in its very nature, very hard to bear ; much more so, then, is that of great sages like him, whose feet are adored by all the

world, whose stains ever wear away by their unceasing penance, who, with an eye divine, take ken of the whole universe as if it were a myrobalan in the hollow of their hands, and who purify others of their sins. The very utterance of the names of great ascetics is holy and purifying ; much more then, is the *sight* of them ! Happy indeed is the hermitage where he is the overlord ; nay, happy is the whole world wherein he dwells, the very Brahmā on earth. Blessed are these hermits who, by day and by night, wait upon him as if he were a second Brahmā, and who, attending to naught else, ever hear holy stories, looking steadily at his face, with eyes that wink not. The four Vedas that have dwelt in the lotus-mouths of the four-faced Brahmā have, after a long time, found in him a second resting-place and that, a fitting one. Verily, Lord Dharma who, having willingly taken up his abode here in this hermitage, defies the power of the Iron age, does no longer think of the Golden age. The heaven, finding the earth dwelt in by him, prides itself no more on being the abode of the seven Ṛṣis, etc. Mostly, the lustre of glorious persons is hard for the elements themselves to assail and *foremost* is he among the glorious. The Earth, inhabited by this high-souled hermit is, as it were, lit up by two Suns. He is the very stream of sympathy, the bridge over which to cross the ocean of earthly

existence, a receptacle of the waters of patience, an axe for the thicket of creepers of desire, a sun unto the gloom of delusion, the native home of all righteous conduct, a temple of auspicious rites, the sworn foe of the Iron age, a treasure-house of penance, a friend of truthfulness, the native soil of uprightness, and the source of stored-up merit; averse to worldly pleasures, he is no slave to passions. And merely by his grace, the holy sage has calmed down all hostilities and rooted out envy, so that the hermitage is free from them. Oh, the power of noble souls ! **22.** The very animals here display not their natural antipathy, but, with a calm spirit, enjoy the happiness of life in a hermitage ; for, here a snake, scorched by the sun, creeps fearlessly into the peacock's tail ; here a young antelope, leaving its mother, freely mingles with the lion-cubs having manes yet ungrown, and drinks at the udder of the lioness, brimming with milk."

As I was thus musing, Hārīta kept me somewhere in the shade of the Aśoka tree and, having embraced his father's feet and saluted him, sat at a distance from him on a seat of Kuśa grass. The ascetics all beheld me and asked him as he sat, "Whence is this little parrot brought ?", to which he replied, "As I went hence to bathe, I found this little one fallen from his nest in a tree on the bank of the louts-lake, with all his tender frame shattered

by the long fall, and, while yet there was some life left in him, I picked him up; and the tree being hardly scalable by a hermit, I thought it not possible to restore him to his nest and, being moved to pity, have brought him hither. So long as his wings are ungrown and he is unable to fly into the sky, let him remain in the hollow of a certain tree here and live on rice-grains and the juice of fruits brought to him by us and the young ascetics; for, the protection of the helpless is with us a sacred and inviolable law. And when he, with his wings grown, can roam about in the sky, he shall go wherever he chooses or having grown familiar, shall stay here." And as they conversed about me, the holy Jābāli heard all this and, feeling some curiosity, he bent his head slightly and eyed me long with a calm glance. Looking at me again and again as if he recognised me, he said at last, "This parrot is now reaping the fruit of his own ill-conduct," for, by virtue of his penance, he knew the past, the present and the future and, with a vision divine, beheld the whole world as if placed in the hollow of his hand. **23.** He had ken of past births and events yet to come he could tell before-hand. On hearing him, the whole assembly of ascetics, fully aware as they were of his greatness, felt curious to learn what could be the sin committed by me, why and where, and who I was in my former birth. And

they besought thus the holy hermit, "Reverend sire, please deign to tell us what his misconduct was, the fruit whereof he is now reaping, who he was in a previous birth and how came he to be born a bird. What is his name? Pray, satisfy our curiosity. Thou art, indeed the fountain-head of all marvels."

Thus implored by the hermits, the great ascetic replied, "This wonderful story is very long to tell. The day is almost over, the hour of bath is near at hand and it is already high time for you to perform the worship of the deities. Arise therefore and let each attend to his duties as is proper. And when, in the after-noon, you sit down at ease to listen, I shall narrate the whole story from the very beginning:—who he is, what he did in his past birth and how he was born in this world. Let him, in the meanwhile, be fed and refreshed. And while I recount, he will remember, from beginning to end, all the incidents of his former birth as if it were a vision in a dream." So saying, he arose along with other hermits, had his bath and went through his daily rites.

The day had by this time ended; the sun fell into the western ocean, and the sky was filled with clusters of stars as if with sprays of water splashed by the fall. The twilight vanished and night, mourning for its loss, put on deep darkness like

black antelope's skin ; **24.** and the gloom darkened everything save the hearts of hermits. And at that instant, the orb of the moon lost the red glow of its rising and looked like the temples of the Airāvata elephant, with the red-lead ointment thereon washed away by its plunging in the celestial river ; when the lordly moon (shedder of cold) had gradually risen high up (in the sky), the world was whitened by moon-beams as if by lime-dust (or sprays of nectar). Only half of the first watch of the night had passed away, when, Hārīta took me up after my meal and, going with the other hermits to his father who was sitting on a rattan stool in a moon-lit region of the hermitage, spoke thus to him, "Father, the hermits with their minds filled with curiosity to hear this wonderful story have all assembled here and, arranging themselves in a circle, are eagerly awaiting thee. The little bird, too, has had rest. Pray tell us, therefore, what he did, who he was in past birth and who he will be in the next." Thus requested, the holy sage looked at me that was before him and, seeing the hermits intent on listening with rapt attention, slowly spoke. "Listen to it, if you will.

"There is in the province of Avantī, a city named Ujjain, being, as it were, an ornament to the three worlds ; it looks like a second earth created by Lord Śiva (Lord of Pramatha hosts) worshipped

there under the name Mahākāla, as a habitation meet for himself ; it is girt round, as if by the ocean, with a moat filled with water and reaching to the nether regions and is, as it were, mistaken for a second earth ; it is surrounded by lofty ramparts whitewashed with chunam, which by reason of Śiva's desire to dwell there, looked like Mount Kailās itself with the row of its peaks towering to the skies ; it is beautified with long streets of big markets and shops, which display heaps of conch-shells, pearl-shells, pearls, corals and emeralds, which are covered with the fine sand of gold-powder and which look like oceans with their waters drunk and drained by Agastya ; it has the sins of its people washed away by the ceaseless chanting of the Vedas ; it is surrounded by the river Siprā, with its waters ever thrown up into huge tremulous waves, as if frowning with jealousy at the sight of the celestial river on the head of Lord Mahākāla ; **25.** it is inhabited by men of fashion, renowned throughout the world, possessed of wealth in crores (also elegant in crescent-form) like the Moon on the matted hair of Śiva ; free from prejudice, (also unfamiliar with the clipping of the wings) like Mount Maināka ; filled with compassion for all creatures like the ethical code of Jina ; munificent, skilful, with a smiling look, winning manners and conversation, acquainted with

the languages of different countries, deeply interested in the Mahābhārata, Purāṇas and the Rāmāyaṇa ; well-versed in Brhatkathā, fond of learning, indulging in fine, literary compositions ; with its palaces and temples, the city seemed studded with hillocks ; with its big mansions it was, as it were, surrounded by suburbs ; like Garuḍa's person rendered charming by Viṣṇu sitting on him, it is very beautiful to look at with every thing in perfect order, and does, in splendour, excel the very world of the gods.

There every night the mansions look as if they strive to wipe off, with their hand-like banners the stain of the moon who feels abashed at the charm of the lotus-like faces of Mālva women with their white silken garments waved by the wind ; there it is that he the destroyer of Andhaka has, under the name of Mahākāla, himself taken up his abode, having given up his love for his home on Mount Kailās,—he, the holy lord (Śiva) the nails of whose feet shine bright, being kissed by the rays on the crest-gems of the gods and demons (prostrating before him).

There reigned, in that city, a king named Tārāpīḍa who was comparable to Nala, Nahuṣa, Yayāti, Dhundhumāra, Bharata, Bhagīratha and Daśaratha ; he enjoyed the fruits of the *threefold regal power* and was possessed of an untiring and unclouded

intellect in politics, and well-read in the codes of law ; he was a fitting third to the sun and the moon, in valour and splendour ; like Daśaratha living with *Sumitrā*, he was in company of *sincere friends* ; like the Lord of the Bull accompanied by *Subrahmanya*, he was waited upon by a *large army* ; he was, as it were, the very incarnation of Dharma, the representative of Viṣṇu ; he rid the subjects of their miseries.

Him the people regarded as Cupid created anew by Śiva, whose heart was moved to pity by the lamentations of Rati ; the people listened to his achievements as if they were a source of increased good fortune, regarded them as precepts, esteemed them as auspicious, repeated them as mantras and ever remembered them like a holy text.

Page 26. The king had, for his minister, a Brahmin named Śukanāsa, whose mind was intent on a deep study of all arts and Śāstras and who had been, from his very childhood, strongly attached to the king ; well-versed was he in the application of political science and had a mind, undaunted even under greatest trials ; he was a mansion of courage, a station for rectitude, the bridge of truth and the ordainer of righteous conduct ; with his intelligent attention paid to all the affairs of the state, he was a valuable minister to the king even as Brhaspati was to Indra and as Vasiṣṭha, to Daśaratha.

And throughout the earth, which was bounded by the circle of the four oceans and was filled with movements to and fro of thousands of spies, nothing there was that was unknown to him ; why, the merest whisper of kings was, everyday, learnt by him as if uttered in his very mansion.

The king did, in his very youth, make conquest of the whole world encircled by the Seven Dvīpas, by his mighty arm which, being stout like the trunk of the celestial elephant, served as a bolster to the royal glory in her amorous sports ; and, having laid the yoke of his kingdom on Śukanāsa as on a trusted friend and having made his subjects happy and contented, he grew slack in the affairs of the state and mostly devoted himself to pleasurable pursuits.

Śukanāsa too did, with his mighty intellect, easily bear the burden of protection, great though it was ; he attended to all the affairs as *well* as the king had done before and earned for him the increased love of the subjects.

Some time passed while the king, having entrusted the affairs of the kingdom to his minister, enjoyed the pleasures of youth and, after the lapse of a long time, he almost reached the end of the pleasures of this mortal world ; but one thing was wanting to his happiness,—the sight of a son's face. His desire bore no fruit and, as youth advanced,

his sorrow at his being childless grew ever keener. Surrounded though he was by thousands of princes, he felt himself alone ; and, though having eyes, he considered himself no better than blind.

Page 27. He had a queen named Vilāsavati who, being as she was an object of admiration to the three worlds and foremost among the inmates of the harem, was an ornament to him even as the digit of the moon is to the matted hair of Śiva, as the lustre of the Kaustubha gem is to the chest of Viṣṇu (the Vanquisher of Kaiṭabha), as the line of sandalwoods to the Malaya mountain and as the radiance of the crest-gem to the serpent Śeṣa.

Once, when the king went to her apartment, he saw her seated on a large couch and wailing bitterly ; she was surrounded by her attendants who stood mute with grief and with eyes sad and motionless through care ; she was being comforted by the elderly women of the harem, who stood not far off : her silken garments were wet with the ceaseless stream of her tears ; with her ornaments cast aside and with her tresses uncombed and dishevelled, she sat, resting her lotus-like face on her left palm.

And when she arose to greet him, he made her rest on that very couch, and himself sat there beside her ; and, ignorant as he was of the cause of her violent grief and greatly alarmed, he wiped

away with his hand the tear-drops on her cheeks and inquired thus, "Why dost thou, my queen, weep in tones inaudible and in a drawling manner that bespeaks a great load of sorrow concealed within ? for, these thy eyelashes string together, as it were, a network of pearls with thy trickling tears. How is it, slender one, that thou art unadorned and why are thy feet not tinged red with lac, like red lotus-buds beautified by early sunlight ? Wherefore is thy neck not adorned with strings of pearls ? Why is it, haughty lady, that thy forehead is unadorned with the mark of yellow pigment and thy tresses, unbound ? Pray, tell me, my queen, the cause of thy grief ; what, have I wronged thee anywise or has any one amongst our servants and dependents given thee offence ? Straining as I do, my powers of recollection, I cannot see any failure of mine towards thee, be it ever so slight ; for, my kingdom nay, my very life rests with thee. Let me know, fair lady, the cause of thy sorrow." Thus addressed, **28.** Vilāsavatī made no reply at all and the king asked the attendants the cause of her ceaseless tears.

Thereupon, the betel-nut bearer, Makarikā who ever remained by her side, spoke thus to the king, "My lord, thou to commit any fault, however slight, whence can it be ? And in thy presence, who can, be he thy attendant or any one else, dare

offend her? The queen is very uneasy over the fact that her life has been fruitless and long, long has she been feeling this affliction. This our lady has already been feeling very sad, having been, with difficulty, persuaded by the efforts of the attendants to go about her daily duties, proper though they be, such as her sleep, bath, meal and decoration. She has not manifested sadness, much wishing as she has been to avoid causing grief to Your Majesty's heart. And now, as it was the fourteenth day of the month, she went hence to worship Lord Mahākāla and there heard these words, in the course of a recital of the Mahābhārata, "Good world there is none to the childless. A Putra (son) is so called because he delivers (the parents) from the hell of Put." She heard it and returned home and thence forward she does not, though earnestly and reverently implored by the servants, feel inclined to taste food and put on ornaments, nor does she condescend to reply, but ever keeps weeping, with her face stained by tears thickly trickling down. Your Majesty has heard and I await thy behests." So saying, she ceased.

And when she had done speaking, the king kept silent for a while and, heaving a deep and passionate sigh, thus spoke, "What is there, my queen, for us to do in a matter that rests purely with Fate? Enough with thy wailing beyond

measure ! Mostly, we are not favoured of the gods ; surely, ours is not the heart that is fit to enjoy the bliss of the nectar-like embrace of a son of our own. No good deed have we wrought in previous birth ; for, an action done in former life does bear fruit here in this birth. And very wise as one may be, one cannot alter the decree of Fate ! **29.** Let us then do whatever lies in us, poor mortals, to do. Do thou, my queen, place greater faith in thy gurus ; worship the gods more devotedly than ever ; be all the more earnest in thy service to the holy sages ; for the R̥ṣis are most venerable deities and, when served with faith and assiduity, they bestow boons, hard to obtain, whereby one's desires bear fruit. And have we not heard how, in days of yore, Br̥hadratha, king of Magadha was, by the grace of Caṇḍakauśika, blessed with a son named Jarāsandha and how Daśaratha, when well-stricken in years, did by the blessing of R̥ṣyaśṛṅga, the son of the holy sage Vibhaṇḍaka, beget four sons ? Many other royal sages too have, by their service to ascetics rich in penance, been happy enough to taste the nectar of the sight of a son. Never, indeed, does the worship of hermits go unrewarded. And now, my spouse, when shall I too behold my queen-consort pale in countenance, and slothful with the weight of the developed womb ; when shall the attendants, hardly able to contain themselves with

joy of the festival of the birth of my son, carry, as presents, boxfuls of clothes and ornaments? When will my queen, clad in yellow robes, bear her son on the lap and gladden me thereby? When will a son greatly delight me, with his matted hair made brown with many medicinal herbs, with a palate which has drops of ghee placed as a talisman and is marked with holy ashes mixed with white mustard seeds, with a thread coloured with yellow pigment and tied round his neck, lying down on his back and smiling with a toothless mouth? When will he, like a blazing auspicious lamp, dispel the gloom of sorrow of my eyes, as he, shining brown with gorocanā, is greeted by all and fondled by the women of the harem by being passed on from arm to arm? When will he, soiled gray with dust, adorn the courtyard, attracting towards himself my eyes and my heart as he moves about? When will he disfigure the faces of old chamberlains, with the juice of balls of lac that remained after being used to mark his mother's feet? Revolving in my mind many such desires and sorely grieving at heart, I pass my nights. **30.** The sorrow that I am childless does, like fire, consume me too, day and night. Meseems, the whole world is empty and gloomy; I look upon my sovereignty as being fruitless. What can I do, when Fate is irremediable? Give up then, my queen, thy ceaseless sorrow. Turn

thou thy mind to virtue and fortitude. Whosoever sets his thoughts on Dharma, has increasing prosperity ever at hand." So saying, he took water and with his own hand wiped her face streaked with tears. The king departed, having stayed there long and having, again and again, cheered her up with words that, being as they were highly endearing and pleasant, were calculated to dispel grief and were pregnant with religious advice.

And when he was gone, Vilāsavatī whose sorrow began to abate, attended to her usual daily duties, such as the putting on of her ornaments. Thence forward, she evinced greater interest in worshipping the deities, honouring the Brahmins and waiting upon the reverend elders; in her desire for a child, she did all that was recommended by whomsoever it may be, and she felt not the fatigue, very great though it be. In Durgā's shrines rendered dark with the smoke of fragrant resin ever burning there, did she, fasting and with her pure body clad in white garments, sleep on beds of clubs, covered over with green kuśa grass; and, in the cowsheds, under the cows having auspicious marks and decked for the occasion by the wives of the elderly cowherds, she bathed from golden pitchers, laden with all kinds of gems, decorated with tendrils of milky trees, containing several fruits and flowers and filled with holy water. She would, on

rising up, present everyday to Brahmins golden vessels shaped like sesamum leaves and set with divers gems; and on the 14th nights of the dark fortnights, she would, standing within the circle drawn by the king, in a place where four roads meet, perform the auspicious rites of bathing, wherein the deities of the quarters were duly propitiated with various libations offered. She bathed in the well-known pools of clustering serpents. She went round the holy trees like the Indian fig, and worshipped them with proper ceremonies. **31.** After bath she would, with both her hands decked with dangling bracelets, herself give to the crows offerings of balls of boiled rice mixed with curd, placed in silver vessels. With a mind tamed by devotion, she herself sought after the bare-bodied ascetics, roaming about under the name of Siddhas, and presented them with bowls filled with rice. She honoured the injunctions of the fortune-tellers, frequented the astrologers well-versed in signs and held in respect all those that were conversant with the omens of birds. She readily accepted all the secret truths handed down by the holy elders from generation to generation. Much longing, as she did, for a son, she made the Brahmins that came to her chant the Vedas; she listened to the holy stories ceaselessly recited. She carried about her person many a little casket, filled with birch-leaves written over in yellow characters

and sanctified with Mantras. Her maids, too, went out to listen to passing sounds and comprehended their significance; at nights, she threw out to jackals gifts of balls of flesh. She related to the holy elders all the wonderful dreams she saw, and did, at the crossing of roads, place oblations to Śiva.

Thus, time passed on; and once, when the night had well-nigh worn out, the king did, in his dream, behold the moon shining in all his splendour, enter the mouth of his queen, as she was resting on the top of her white palace. He awoke and, sitting up, forthwith sent for Śukanāsa and told him the dream at which the latter was filled with joy and replied, "My lord, our wishes and those of thy subjects as well have, after all, borne fruit and, without doubt, thou wilt, in a few days hence, enjoy the bliss of beholding the louts-like face of thy son; and I too, saw in my dream to-night, a Brahmin robed in white and of calm countenance and god-like bearing, place a white lotus-blossom on the lap of my wife, Manoramā. Surely all auspicious omens are but indications beforehand of the near approach of joy and generally, dreams at dawn fail not to bear fruit. To be sure, thy queen shall, ere long, bring forth a son who, like Māndhātā, shall shine foremost of all royal sages **32.** and by whom this thy royal line shall become unbroken in its succession." And as he said so, the king took him by the hand and,

entering the inner apartments, made Vilāsavatī happy with an account of both their dreams.

And, after the lapse of a few days, Vilāsavatī did, by Divine Grace, bear child even as the lake receives on it the image of the moon; and, gradually as the fetus developed, she moved about with a slow gait; her eyes showed dull and, yawning frequently, she felt listless and breathed hard. Her attendants noticed how, day after day, she longed for food and drink of different tastes; and, being clever as they were at reading one's secrets, they found out the truth.

One memorable day, at evening, the king, seated in the inner pavillion, was in all confidence holding conversation on various topics, with Śukanāsa who sat on a raised rattan-stool close by, when, Kulavardhanā, foremost among the maids, drew near the king and, in a whisper, made known to him the news of Vilāsavatī's conception.

At her words, at once unexpected and hitherto unheard of, the king felt rapturous as if his limbs were sprinkled over with nectar, and at that very instant his glance fell on Śukanāsa's face. And the latter saw the king's ecstasy such as he had not beheld before and also Kulavardhanā's face lit up with a radiant smile. Though he had not heard of the news before, he could find no other source of such extreme gladness at the time, and, by reason of his

having thought the matter (Vilāsavatī's pregnancy) over and over in his mind, he himself made a right guess, drew his seat yet closer to the king and spoke in a low voice, "My lord, what, has the vision thou sawest come to pass? For, Kulavardhanā's eyes are seen to sparkle with joy, **33.** and these thine eyes, with their tremulous pupils, dilate and, being filled with tears of joy, bespeak an occasion for unbounded happiness; and my mind does, with great eagerness, yearn to learn the festival that has arisen for it. Deign, therefore, to tell me what it is." The king smiled as he said so and replied, "If it be true as this woman says it is, verily then, has my dream come to pass, but I do not believe it, for how can it be ours, all this good fortune? Surely, we are not fitting objects of such happy news; Kulavardhanā has all along been truthful; yet, when I consider how unworthy I am of such prosperity, I am inclined to regard her as being otherwise (*i.e.* untruthful). Rise up, we shall go and learn of the queen herself if all this be true." So saying, he dismissed the princes and, presenting Kulavardhanā with jewels doffed from his own person, rose up along with Śukanāsa and, with his mind propelled by great joy, went towards the harem, the gloom of the inner apartments being dispelled by the light of torches with their extended flames flickering in the wind as the torch-bearing women hurried on in front.

And in the bed-room, having arrangements made for ensuring safety, whitewashed with fresh lime and provided with blazing auspicious lamps, the king beheld Vilāsavatī resting on a fitting couch, which was guarded against evil by Kalpa trees drawn here and there in holy ashes and by auspicious pitchers whitened with sandal and placed, during sleep, at the head (of the bed): auspicious avataraṇa (getting down from bed) rites were performed for Vilāsavatī by the host of elderly attendants well-versed in the practices of the household, by means of curd particles thinly streaming down from golden vessels, pūrṇakumbhas decked with bunches of unstrung flowers, a mixture of yellow pigment and white mustard seeds and handfuls of water.

And when Vilāsavatī, supporting herself on the arm readily extended out by the maid-servant and resting her tender palm on the left knee, arose to greet him, the king said to her, **34.** "Enough of thy desire to show me reverence. Do not get up, my queen." With these words he made her sit and himself sat by her on that very couch. And on a neighbouring couch supported on bright golden props and covered with a white sheet, did Śukanāsa seat himself.

The king then beheld her big with child and, with a mind dulled as it were with excessive joy, asked her in the course of his jests with her, "My

queen, Śukanāsa desires to know if what Kulavar-dhanā has said is true." At that moment Vilāsa-vatī stood bending down her face through bashfulness, with her cheeks, lower lip and eyes lit up with a slight smile.

Then, when the time of delivery was fully come, the queen who was delighted to find that all her desires in pregnancy had been satisfied to her heart's content, brought forth a son, who was a source of joy to the whole world, on a holy day and in an auspicious hour when the Lagna was computed by astrologers who reckoned the exact moments with the aid of the ever-flowing water-clocks and who determined the direction (East or West) by means of the shadow caught on the quadrangle outside.

And when he was born, there arose in the palace a great tumult of joy; the ground shook, as it were with the heavy tread of the feet of hundreds of servants, as they hurried to and fro; it was lovely with the tinkling sound of the jewels of the inmates of the harem: clothes and ornaments were being seized upon by way of presents (during festive occasions). The merry tumult of the festival, rendered all the more boisterous by the loud peals of kettle-drums and intensified by the voices of thousands of people talking together, filled the worlds; and at this sound, all his subjects down to the cowherd, the old and the young,

including the zenana women, citizens and the tributary kings were beside themselves with joy and danced as if they were intoxicated.

The king, though his mind was swayed by an ardent desire to look at his son's face, yet owing to the auspicious nature of the day, dismissed his retinue, and, being accompanied by Śukanāsa alone, went and saw the lying-in-room, at an auspicious hour recommended by the astrologers. **35.** The chamber was beautified at its entrance with a pair of auspicious jugs set with jewels, with golden plough, club and yoke kept near and with auspicious flower-wreaths to which was tied a number of tinkling bells; the entrance was occupied on both sides by matrons who, knowing as they did, their duty and position, were adorning the Goddess of the sixth day with clothes rendered yellow with saffron-water sprinkled over them, who, high up in the walls whitewashed with sandalwood-water, were sketching the images of the sun and the moon tinged brown in the middle by means of red dye, and who looked to the necessary auspicious ceremonies and decorations of the lying-in-room, such as placing variegated rags and rubbing the ground over with finely-crushed yellowish mud; near the entrance there was tied an old goat decked with fragrant sandal and flower-wreaths; the room was sprinkled over with holy waters by Brahmins that chanted

the Vedas; many an aged woman sang auspicious songs meet for the occasion and the thousand names of Nārāyaṇa were recited without interruption. And the king entered it, having touched fire and water.

Entering, he beheld his son as he was resting on the lap of Vilāsavatī who was lean and pale by reason of her recent delivery,—the son who, with his radiance, eclipsed the lustre of the lamps in the room, who, not yet being divested of the hue of the embryo, looked like the sun with a reddish glow at dawn or like the moon with its disc reddened by the evening twilight; his limbs looked as if formed of coral sprouts, fragments of sunshine and rays of red rubies; he was endowed with all the marks of a great personage as if with bright natural ornaments and was a source of great joy to the king. The latter looked eagerly and with eyes that winked not, at his son's face, the sight of which he had long yearned to enjoy and felt greatly rejoiced; and highly blessed did he count himself to be. And when Śukanāsa, with his desires fulfilled, observed at leisure every limb of the child, his eyes dilated with joy and he thus spoke to the king, "My liege, look please. The beauty of his limbs is not as yet manifest by reason of their having been pressed in the womb (so lately), yet he bears all the marks of an universal Emperor, which proclaim his greatness.

36. For, there shines on his forehead resembling

the crescent moon tinged red with the rays of sunset, a line of hair (between the brows) thin like the filament issuing from a broken lotus-stalk ; his palms are hued red like the buds of red lotuses and are like Lord Viṣṇu's marked with the conch, the disc and other auspicious streaks; and, as he cries, his voice is heard deep like the sound of drums."

Even as he was saying so, the host of kings suddenly cleared the way for an attendant named Maṅgala, who coming in great hurry, fell prostrate at the king's feet and humbly spoke thus. "Hail, Your Majesty ! Thy foes are no more. Mayst thou live long and conquer the Universe ! And by thy grace, the venerable Śukanāsa too, has a son born to his senior Brahmin wife named Manoramā. Your Majesty has heard and must judge."

The king heard these words like a shower of ambrosia and exclaimed, "What a succession of good news ! True, indeed, is the saying of the people that misery closely follows misery and, even so, does happiness lead on to happiness." As he said so, his face lighted up with joy and, hastily embracing Śukanāsa and slightly smiling, he himself snatched the upper cloth of Śukanāsa as a present. The king then rose up and went straight to Śukanāsa's mansion, being followed by the party of musicians who recited and sang as they went, and raised a tumult, emitting musical

sounds by the movements of their mouths (or accompanied by sounds of wind-instrument); there the king had the festival celebrated doubly grand.

Then, when the vigil on the sixth night passed away and the tenth day arrived, the king presented myriads of cows and gold pieces to Brahmins and, in an auspicious hour gave his son the name of Candrāpīḍa after his dream, for, he had in his vision beheld the full-moon enter the lotus-like mouth of the child's mother. And on the morrow, **37.** Śukanāsa performed all the necessary Brahminical rites and, after consulting the king's pleasure, bestowed on his son the Brahminical name of Vaiśampāyana. And, as Candrāpīḍa had tonsure and the other ceremonies done for him in due course, his childhood had passed away.

Tārāpīḍa, in order to prevent distraction of study by sports, built for his son a palace of learning outside the city extending half a kross along the banks of the Siprā, walled round by a circle of ramparts which, being whitewashed with fresh lime, looked like a line of peaks of the Himālayas and provided with a gymnasium constructed below; he spared no pains in gathering together there the adepts in all the lores.

There he then placed his son, like a lion-cub in a cage and, when Candrāpīḍa, with all egress prohibited, with a retinue composed mostly of the sons

of his teachers and with all allurements for childish sports removed, was made attentive to nothing else than study, the king did, on an auspicious day, entrust him along with Vaiśampāyana, to the care of preceptors, in order that he (Candrāpīḍa) might acquire mastery in all the sciences. And everyday as he rose, he went with Vilāsavatī and a limited retinue and enquired into his son's progress.

And Candrāpīḍa, thus kept to his work by the king and being absorbed solely in study did, before long, learn all the lores, having been taught by professors who exhibited, each his own ability, and who were all the more earnest in their work by reason of the worthiness of the pupil; and he attained a high proficiency in word (grammar), in sentence (Mīmāṃsā), in evidence (logic etc.), codes of law, political science, gymnastics, the science of weapons, the use of chariots, riding on elephant and horse, playing on musical instruments like the lute, the fife and the drum, the science of dancing composed by Bharata and others, the science of music by Nārada etc., knowledge of cries of birds, mechanics, antidotes, mining, crossing of rivers, leaping over wells etc., bounding, climbing up, knowledge of all characters and languages of different countries, and many other arts.

Page 38. Candrāpīḍa constantly exercised

himself in bodily exertions and, while yet a child, his mighty natural strength, like that of Bhīmasena, manifested itself in him ; in his very childhood he did, with one stroke of his scimitar, chop down palm trees like so many lotus-stalks ; and he exercised himself with an iron-club that required ten men to lift. And unto him, Vaiśampāyana was a close match in all arts, save in bodily strength. Both having played together in the dust and grown intimate, Vaiśampāyana whom Candrāpīḍa honoured for his deep study of all the lores and out of his own reverence to Śukanāsa as well, became his most trusted friend and was, as it were, his second heart and worthy of all his confidences. Candrāpīḍa could not, even for a moment, bear to be without Vaiśampāyana and the latter did not keep away from him even for an instant.

As Candrāpīḍa was thus learning all the sciences, he reached the prime of his youth which made him, beautiful as he already was, all the more lovely. His chest expanded and with it, his beauty too ; his twin thighs attained fulness like the wishes of his kinsmen ; and his heart did, along with his voice, become deep.

Thus in due course, when Candrāpīḍa reached the flower of his youth, he had mastered all the arts and completed the study of sciences and the king, learning that his son had gained his teachers'

approbation (or permission to return home), summoned Valāhaka, the chief of his army and bade him bring home the prince.

He (Valāhaka) went to the hall of learning and entered, having his arrival announced (to the prince) by the door-keepers; and, reverently bowing to Candrāpīḍa and saluting him, he sat on a seat, as desired by him; after a while, Valāhaka drew near him and, with an air of great modesty, delivered his message, "Crown-prince, the king bids thus, 'Our desires have been fulfilled; sciences have been mastered (by thee) and all arts have been learnt; thou hast attained to great skill in martial sciences. **39.** Thou hast thy teachers' permission to leave the college. And now, when thou returnest home, having undergone the course of training and mastered all arts etc., let the people behold thee like the full-moon just risen. The whole zenana is exceedingly eager to enjoy thy sight. This is the tenth year of thy stay in the college, and thou didst enter it when thou wast six years old. Thus reckoned (added), thou art now sixteen years of age. Do thou, therefore, return from the college, delight thy mother and all those that nurtured you like mother, bow to reverend elders and, without restraint, enjoy the pleasures of the court at thy sweet will. Honour the host of neighbouring kings; worship the Brahmins; protect the people and make

thy kinsfolk happy.' The king has sent thee a horse named Indrāyudha, which is the gem of the three worlds and swift like Garuḍa; and here it stands at the gate. The King of Persia, thinking it was the marvel of the universe, sent it to thy father with this request, 'This excellent horse, sprung from the waters of the ocean and born of no mortal womb, has been got by me and is fit for Your Majesty to ride on.' So, let this horse be honoured by thy mounting it. A thousand princes, all modest and of a long line of descent, have been sent with me to escort thee and they are all waiting on horseback outside to salute thee." So saying, Valāhaka ended his speech when, Candrāpīḍa honoured his father's command and, desirous as he was to set out, spoke with a voice deep like the sound of a fresh cloud, "Let Indrāyudha be led in."

And immediately at his words, he saw the horse brought in, that was being led by two men who grasping on both sides the golden circle of the bit, did, at every step, strive hard to curb him; his back was just within reach of a man's uplifted hand; with the hoarse sound of his neighs, which shook the cavity of his belly, he seemed to reproach Garuḍa puffed up with his fabled speed; **40.** he looked as if carved at his legs, widened at his chest and made lovely in his face: he was, as it were, the companion of Wind in a tour round the three

worlds, and a co-student (i.e. an equal) of the Mind in fleetness; in fact, he was a marvel among horses and was well worth the value of the whole world.

When Candrāpīḍa beheld Indrāyudha, the like of whom had not been seen till then and who was endowed with all auspicious marks and possessed of the perfection of a horse's shape, even his mind, greatly heroic though he was, was affected with wonder; and there arose in his mind this thought, "What gem, if not this marvel of a horse, was brought up by the gods and demons, who churned the waters of the ocean by means of Mount Mandara, whirled round and round by the serpent Vāsuki made to revolve in rapid gyration? Surely has Indra been duped by the ocean inasmuch as he was made to feel delighted at finding Uccaiśravas. This horse, I ween, has not as yet come within the range of Lord Nārāyaṇa's eyes, and it is why he has not even now given up his ardent desire to ride on Garuḍa. If creatures like this, gems that are hard to obtain in all the worlds, come into servitude, great indeed is my father's Royal glory which does eclipse the splendour even of the king of the gods! By reason of his radiant lustre and great strength, his (horse's) body is the shrine of some deity, for, truly, it makes me almost fear to mount him. Even gods have been known to cast off their own bodies by virtue of sages' curses and to

inhabit new bodies brought on by the terms of the imprecation. Surely this horse must be some high-souled personage enduring a curse. And my mind declares, as it were, his divinity." And as he thought so, he rose from his seat desiring to mount him.

And, without approaching him, the prince made a silent (in his mind) prayer to him thus, "Noble steed, be you what ye may, I salute you ; and this my audacity to mount you must, at all events, be forgiven me. Many a deity, whose presence is unknown, have been subjected to insults which they do not deserve." And Indrāyudha, as if he knew Candrāpīḍa's heart, looked askance at him with an eye that was partly closed by the lashing of his tossing mane and had its pupil slightly turned up and uttered gentle neighs. **41.** Then, Candrāpīḍa, as if invited to mount him by his sweet neighs, got upon him. Ascending, he started, thinking the world to be but a span long and beheld a cavalcade which did, with the loud clatter of hoofs and neighing sounds, deafen the region of the three worlds and which had its extreme limits unseen. And like unto the waters of the ocean agitated at the rising of the moon, the whole host of horses was in motion at the sight (setting out) of Candrāpīḍa ; and, soon there gathered around him a number of king's sons who vied with one another in eagerness to greet him, whose heads were left

exposed (to the sun) by the quick removal of umbrellas and who strove hard to curb their horses that got wild with crushing each other; and as they were presented, each by name, to him by Valāhaka, they bowed before him, bending low their heads.

Candrāpīḍa honoured them all, each as he deserved and, being accompanied by Vaiśampāyana who came behind on horseback and being shaded from the sun by an umbrella which was edged round by a network of huge pearls and which, bearing aloft the device of a lion, was borne on a huge golden handle, he set out towards the city, eulogised all the while by a number of bards who chanted aloud in sweet accents, "Hail! Long live the prince!" and a host of other auspicious expressions.

And when the people beheld him as he passed along the streets of the city, looking as if he were Cupid himself restored to bodily form, they instantly left their chief duties half undone. "How blessed we are, in as much as we behold to our hearts' content (without restraint) this God-like form, with our eyes wide with overflow of excessive love for him! *Now* it is that our life has become fruitful. Sincere salutations to Lord Kṛṣṇa (having lotus-like eyes) who, in the guise of Candrāpīḍa, doth verily appear in another bodily form!" So saying, the townsfolk saluted him with hands folded in reverence. **42.** And all round, the city

did, by reason of the doors of its windows being flung open, look as if it opened wide its thousands of eyes, being eager to have a look at Candrāpīda. In due course he reached the palace-gate, where he alighted from the horse.

Dismounting, he took Vaiśampāyana by the hand and entered the king's palace, the way being led by Valāhaka who reverently advanced before him. It appeared like the three worlds packed together; it had portals where tall door-keepers holding golden wands and clad in white stilted jackets, did, night and day, sit close to the pillars, as if carved and sculptured, and ever kept watch there; its armories were filled with many a weapon placed inside and looked huge like the subterranean caves abounding in many serpents; in a certain region there stood a rutting elephant named Gandhamādana, which, with its eyes half-closed, its trunk resting on the edge of its left tusk and its ears standing motionless, was listening to the sound of the musical drum beaten ceaselessly during concerts; it was beautified with horses just brought from the stable, which had their backs covered with shining silken blankets, and were dearly loved by kings; it was occupied by judges, great personages who, clad in courtly robes and sitting high on rattan seats in the hall of justice, looked like embodiments of Dharma itself; there, thousands of documents and

royal fiats were being written by copyists of each department, who, conversant as they were with the name of every village and town, looked upon the whole universe as but a single household and who noting as they did, whatever acts were done in the whole world, exhibited as it were, the affairs in Yama's capital ; a number of vassals,—all anointed kings, sat in the audience-hall, on seats meet for them, thought over the poems and other compositions of the king and judged of the merits of modern poets ; in a certain other region there were packs of hounds held fast by golden chains ; it abounded in hunchbacks, hunters, eunuchs, the deaf, the dwarf and the dumb ; then again, it looked grand with encaged lions which, feeling scent of the ichor of the lordly elephant, yawned and roared fiercely ;

43. with the huge columns of smoke rising from the burning black sandalwood, it looked as if obscured by clouds ; with its red Aśoka trees, it was as it were illumined with early sunlight ; with its huge pearls, it was as if adorned with clusters of stars ; with its shower-baths, it seemed to have the rainy season ; with its golden posts for peacocks to sit on, it appeared streaked with lightning ; with its numerous statues, it was, as it were, inhabited by family-deities ; like the prose-work of great poets, which contains original ideas brought out by the grouping of letters, it had stores of wealth being

bestowed on persons of various castes (Brahmin etc.); like the hour of sunset when the moon-crested Śiva can be seen in his glory, it had Candrāpīḍa's prosperity witnessed (by the people); like Balarāma, engaged in describing the flavour of wines, it had descriptions given of the sentiment etc. of the maiden Kādambarī; and like the host of divine sages, shining with the hermits Kalāpin, Sanātha and Śvetaketu in their midst, it was decorated with white flags having the images of peacocks (painted on them).

With the way led by hosts of attendants who suddenly hurried to him and bowed and having the auspicious ceremony of Avataraṇa performed for him, at every stage, by the elderly women of the harem who were conversant with the necessary practices and who came out to do it, the prince passed through the seven courtyards (of the palace) abounding in thousands of creatures as if they were the seven worlds, and at last beheld his father, seated on a swan-white couch and surrounded by a body-guard composed of trusted men, born of noble families and come of a long line of ancestors (in the profession.)

The doorkeeper said "Look" and immediately the prince bowed, bending low his head; and the king said, "Come, come" and with both his arms stretched out, while yet afar, embraced his son,

that stood bending in modesty. When he was freed from his father's embrace, Candrāpīḍa kicked away the cloth which his betel-nut-bearer had, in the meanwhile, rolled into a seat for him near the king's foot-stool, and, gently rebuking her with the words "Take it away," sat on the bare ground. And, on a seat close by, sat Vaiśampāyana after being embraced by the king as eagerly as if he were his own son. After staying there for a while, Candrāpīḍa was dismissed by his father with the words, "My dear son, go, bow to thy mother who has all along been yearning to see her son and gladden, with thy sight, those that nurtured you like your mother." **44.** He then rose up modestly and, prohibiting his retinue from following him, entered the zenana in company with Vaiśampāyana, the way being led by a few attendants fit to move about in the harem.

There, the prince drew near his mother and saluted her as she sat, surrounded by the superintendents of the harem clad in white robes and numbering many hundreds, and amused by aged female ascetics, possessed of very calm mien and wearing red garments, who recited to her many a holy episode in the past.

But she quickly raised him up and, herself performing the auspicious Avataraṇa ceremony, though her attendants stood near, ready to do her

bidding, and, thinking of a thousand auspicious things in her mind, she kissed him on the forehead and locked him up long in her embrace. And similarly when she had embraced Vaiśampāyana in a fitting manner, she seated herself and, catching hold of Candrāpīḍa who, out of modesty, sat on the ground, perforce placed him on her lap, much against his will. When Vaiśampāyana was seated on a rattan stool quickly brought to him by the attendants, she embraced Candrāpīḍa again and again and, repeatedly feeling him with her hand on his forehead, chest and shoulders, spoke to him thus, "Child, hard-hearted indeed is thy father by whom this thy lovely form fit to be fondled by all the worlds, has been made to undergo fatigue so long ! How didst thou put up with the tedious restraint of thy gurus ? What a wonder ! Young as thou art, thou hast the fortitude of a strong man ! Thou art but a child ; yet thy heart is free from lightness, having turned away from all longing for childish sports ! Oh, thy matchless devotion to thy preceptors ! And even as I now behold thee endowed with all the lores through thy father's grace, may I, at no distant time, see thee united to suitable wives !"

45. So saying, she kissed him on the cheeks, as he bent down with a bashful smile. Thus, having stayed there a short time, he duly made all people in the zenana happy with his sight. He then came

out of the palace and mounting Indrāyudha that stood at the gate, went thence to visit Śukanāsa, being followed by that very band of princes.

The prince then reached the gates of Śukanāsa's mansion frequented, day and night, by ascetics whose intellectual vision was made clear by the collyrium of the several Śāstras and who followed closely the commandments of the disciples of Śākya-muni, and by red-robed Śaivites and Brahmins ; and there in the outer compound he alighted from his horse, as he would do in the king's palace. Stationing the horse at the door and leaning on Vaiśampāyana, he entered Śukanāsa's abode which, thickly studded as it was, with thousands of mansions whitewashed with fresh lime, looked like another palace of the king himself. Entering, he reverently bent low his head and bowed to Śukanāsa, who was sitting, like his very father, in the midst of thousands of kings.

And Śukanāsa quickly rose from his seat and, with the host of kings that arose in quick succession, respectfully went forward a few paces (to greet him) and eagerly embraced him along with Vaiśampāyana, with tears trickling down from his eyes dilated with joy. After he was embraced, Candrāpīḍa refused the jewelled seat, warmly offered to him and sat on the bare ground, and close by, did Vaiśampāyana too, seat himself.

When the prince himself sat down, the whole assembly of kings except Śukanāsa left their seats and sat on the ground. Śukanāsa kept silent for a moment and, with a rapture made manifest by the thrill of joy shooting through his limbs, addressed thus the prince, "Dear Candrāpīḍa, *now* it is that thy venerable father, the king Tārāpīḍa, has, after a long time, reaped the fruit of his sovereignty, inasmuch as he beholds thee endowed with all the lores and grown a youth; now it is that the blessings of the reverend elders have been fulfilled. Good deeds wrought in past births have now borne fruit.

46. Now it is that the tutelary deities have been pleased with us; for it is not to the unmeritorious that persons like thee, objects of wonder as they are to the three worlds, are born as sons. Oh! What a contrast! So tender an age! This, thy superhuman prowess! And thy skill to master all the sciences and arts! Blessed indeed are these subjects that are to have for their ruler, *thee* who art like unto Bharata and Bhagīratha! What righteous deed has the Earth done that she has won *thee* for her lord? Do thou then, with thy father, bear for ages the burden of protection of the Earth even as the Great Boar (incarnation of Viṣṇu) does endure the weight of the world with his tusks." So saying, he honoured the prince with ornaments, clothes, flowers and unguents and allowed him to depart.

Thus permitted, Candrāpīḍa arose and, entering the harem and visiting Manoramā, Vaiśampāyana's mother, came out, mounted Indrāyudha and went towards the mansion which the king had erected for him and which looked like the very image of the royal palace itself. He then rested for a while on the couch in the beautiful hall, and in company with the band of princes, he went through the course of daily duties beginning with bath and ending with the banquet. And in the meanwhile he had made arrangements for stationing Indrāyudha close to his bed-chamber.

And thus, as these events took place, the day wore to its end; and the sun, losing its radiance, (or foothold) fell down, looking like the ruby anklet, with the hollow filled by its own lustre, of the glory of day descending from the sky; and with the bees attracted by the sweet fragrance of the lotus-pond and pestering them at their necks, the pairs of ruddy geese had to part company with each other as if dragged asunder by black fatal cords.

Gradually, did the glorious sun disappear, who looked like the red-lotus serving as ear-ornament to the goddess of the West; the bees, like so many fragments of darkness, entered the inside of the red lotuses as if to eject the sunshine absorbed by the lotuses; the red glow of the twilight was slowly fading away, and balls of libations were thrown

in all quarters for the propitiation of the Goddess of twilight; **47.** the priests were emerging (from the palace), having pronounced benedictions on the King; the crystal floors did, with the brightness of thousands of blazing lamps reflected in them, look as if provided with full-blown Cam-paka flowers for worship; the sorrowful hearts of women in love-anger were burning with grief as if with the fire emitted by sun-stones; and when the night set in, Candrāpīḍa went over to the palace and, having remained for a while by the side of his father and visited Vilāsavatī, he returned to his mansion and rested on a couch.

And, at dawn, the prince with his mind attracted by his eagerness for the chase, got up, got his father's permission, and, while as yet the sun had not risen, he mounted Indrāyudha and reached the forest, being surrounded by a large number of elephants, horsemen and foot-soldiers; his enthusiasm was made all the more great by the tumult of the huntsmen who hurried on in front, bearing bows and leading, by golden leash, hounds as big as asses. And there he did, with the arrows discharged with great speed, (lit. after being drawn to the ear) slay, by thousands, wild boars, lions and deer. Being strong as he was, he captured alive many other animals.

Then, when the sun had ascended to the middle of the sky, the prince returned from the

forest, being borne on Indrāyudha, who, being greatly tired, did, with the drops of sweat streaming down ceaselessly, appear as if he had bathed and who was vomiting drops of phlegm and blood from its mouth drooping with fatigue ; his front was devoid of the attendant foot-soldiers, as they were left far behind ; when he was returning, he thus discoursed on the topics of chase, with a few remaining princes mounted on fleet steeds:—"Thus was a lion slain, thus a wild boar, and thus again an elephant !"

Alighting from the horse, he sat on a seat fetched by the attendants in great hurry and, taking off his armour and doffing his other hunting robes, **48.** he rested for about an hour and had his fatigue removed by the wind raised by the palm-fans waved to and fro. Having refreshed himself, he went to the bath-room provided with hundreds of jewelled pitchers and silver and golden ones as well. He then finished his bath and when he, after worshipping the gods, betook himself to the perfuming-room, there came before him the maid-servants of the royal household, who, being sent by the king, placed before him basketfuls of ornaments, flower-wreaths, unguents and robes. And taking from them those presents in order, he first anointed Vaiśampāyana and then himself and, having presented to those around him ornaments, clothes, unguents and flowers as each deserved, he repaired to the dinner-hall.

There he sat on a doubled carpet and finished his meal along with Vaiśampāyana who sat close by, extolling the virtues of the king, and with the host of princes who were accommodated in seats according to their deserts and whose desire to serve him was increased all the more by the prince showing them special favours with the words, "Let this be given to him, let the other be served with that and so on." Having sipped water and chewed betel, and stayed there for a while, he went near Indrāyudha; and, without sitting there, he scattered before him barley-fodder, conversing all the while on the description of his qualities; and, coming out, he went over to the king's palace. In the same order of routine, he visited the king, returned home and spent the night.

Early at dawn on the next day, Candrāpīḍa saw the chamberlain named Kailāsa, the steward of the whole harem, approaching him, accompanied by a maiden of noble form, who came close behind him, wearing a veil of cloth coloured red like cochineal, and who had a nose, at once even, rounded and elevated and eyes lustrous like full blown lotuses.

Page 49. Kailāsa bowed to the prince, drew near him, and placing his right hand on the ground, humbly spoke, "Crown-prince, the queen, Vilāsavatī bids thus, 'When the Emperor formerly conquered the capital of the Kulūta king, this, his

daughter named Patralekhā was brought hither, while yet a tender girl, along with other captives and placed amongst the maid-servants of the seraglio. Seeing that she is a king's daughter, left helpless, I cherished a love for her and she has been, all these years, tended and brought up by me, as if she were my own daughter. Thinking she will be a suitable betel-nut-bearer, I send her to thee. It behoves thee, long-lived one as thou art, not to look upon her as on other ordinary attendants. Like unto the course of thy mind, she has to be shielded from rash acts. Like a friend, she should, unreservedly, be admitted to all your confidential matters. Owing to my strong attachment to her for a long time, my heart feels towards her as towards my own daughter. And with the good training she has had, she will, in a few days, render thee satisfaction. Thou dost not know her as yet; hence it is that this much is told thee. Do thou, blessed prince, so strive that she will, for a very long time, become an attendant, worthy of thee." So saying, Kailāsa ended his speech and as Patralekhā courteously bowed to Candrāpīḍa, the latter looked at her long with unwinking eyes, and with the words, "As my mother says, so let it be," sent the chamberlain away.

Thenceforward, Patralekhā who, at the very sight of him, had cherished a strong desire to serve

him, did, like a shadow, never keep away from his side by day or by night, while he was sleeping or sitting, standing or moving about, or when he went to the king's palace. And from the time he saw her, Candrāpīḍa too, felt for her an affection which grew stronger every moment. And in matters confidential, he regarded her as being no other than his very heart.

Page 50. When thus a few days elapsed, the king, desirous as he was to anoint Candrāpīḍa as crown-prince, ordered the chamberlains to get things ready for it.

And once, Candrāpīḍa, when about to be crowned heir-apparent ere long, was on a visit to Śukanāsa, when the latter, wishing to make him, modest as he already was, all the more modest, addressed him at length, "Beloved Candrāpīḍa, in fact there is nothing on which thou needst be advised,—thou, who hast mastered all the Śāstras and known whatever there is for one to know. (Yet I say); the darkness (passion) of youth is, by its very nature, so thick that neither the rays of the sun can penetrate it, nor can the brightness of lamps dispel. The pride of wealth is agonizing and does not subside even towards the close (of life). Then again, there is the blindness, other than the ordinary one,—the blindness arising from the darkness of prosperity, which cannot be cured by eye-

pills and which is very painful ; that is why thou art advised at great length. To be born with a silver spoon in one's mouth, to attain to freshness of youth, to be blessed with matchless loveliness, to be possessed of superhuman valour, alas ! what a long succession of ills are these! Each of these by itself is verily an abode of all immodest acts; how much more so is their assemblage! Mostly, at the budding of youth, the mind, pure though it be by being washed with the water of the Śāstras, gets turbid (with passions). Like unto a strong wind (of whirling particles of dust) wafting far the withered leaves, man's nature clouded with passion does, during his youth, lead him astray along his own will. Even as ignorance of one's bearings subjects one to trouble by leading one away from the right path, so does man's addictedness to sensual pleasures bring about his ruin by leading him to unrighteous acts. Surely persons, such as thou art, are worthy recipients of wise counsels. In a mind divested of ignorance, does the excellence of counsels readily enter, even as the moon-beams easily traverse a crystal. And when the teachings of elders, however beneficial and sound, fall on the ears of a perverse man, they do like water (clear though it be), vex him ; but with others (i.e., wise and modest men), they add to the loveliness of their countenance, even as the conch-ornament

(on the ear) of the elephant embellishes its face. Elderly admonition removes all stains (of character), however black, even as the moon does, at nightfall, dispel all the darkness. And now, while yet thou hast not tasted the worldly pleasures, is the proper time for thee to take counsel ; for in a heart shattered by the blows of Cupid's shafts, all advice oozes away like water **51.** and, in the case of the wicked, neither lineage nor learning leads them to good acts. Does not the fire scorch us, that is produced from sandalwood ? Does not the submarine fire blaze forth furious amidst the very waters capable of quenching fire ? Verily, elderly counsel is, to mortals, a bath without waters, which can wash away all their stains ; a maturity without old age, which is unattended with gray hair and other disfigurations ; and an ear-ornament adding to one's dignity and grace, though not made of gold. Especially so, is it to kings ; for, good teachers of kings there are but a very few. Like unto an echo, the people do, in their dread, merely follow whatever the king says. Kings listen not to wholesome advice, but in their high pride they have the cavity of their ears closed to it ; and, if at all they hear, they show their disregard by closing their eyes in indifference and thus offend those that offer them wholesome counsel. Royal disposition is ever confused, being blinded as it is with

the gloom of ignorance that brings on them the inflammatory fever of arrogance.

“First, take thou the example of Lakṣmī herself, thou that dost long for prosperity. Truly, when this Lakṣmī sprang from the ocean of milk she has, by reason of her having lived together and grown intimate, taken with her these keepsakes with which to divert herself during separation, namely, crookedness from the crescent moon, fickleness from Uccaiśravas (Indra’s horse), the power of subduing from the poison Kālakūṭa, infatuation from wine, and hardness of heart from the Kaustubha gem. Nothing there is in this world that is so very strange in nature as this ignoble Lakṣmī. Hard she is to obtain; all the more troublesome it is to preserve her. She flies away, though secured fast by ropes of virtue. She does not keep up friendship; she needs not noble birth to resort to; she follows not the family succession, regards not righteous conduct, listens not to the Śāstras, conforms not to virtue; does not encourage liberality, heeds not the power of discrimination; and, like an illusion (the phantom appearance of an ærial city), she vanishes away from sight even as we are beholding her. She does, even now, roll on (from place to place), as if with the speed of the eddying produced by the gyrations of Mandara. She ever dwells on sword-edges, as if to learn cruelty. Like the course of the

sun (with its passage through the zodiac-signs made manifest), she displays her fleeting from object to object; **52.** like the subterranean cave obscured by thick gloom, she is strong in passions: like Autumn (giving rise to lightning), she makes men happy and prosperous only for a time. She maddens the weak-minded. She does not, as if in jealousy, embrace him whom Sarasvatī has favoured; she touches not the virtuous man, as though impure; regards not a noble person, as if inauspicious; looks not at holy men as being ominous; she skips over a man of good birth as over a snake, avoids a hero as if he were a thorn, she remembers not the donor, as though it were a bad dream, approaches not the modest man as if he were sinful and laughs at the high-souled person as being mad.

“And, whenever this inconstant Lakṣmī shines forth, she does, like the flame of a lamp, give out actions dirty like soot; for, she is the very stream of water with which to water the poisonous creepers of desire; she is the hunter’s luring song to the deer of the senses, the polluting column of smoke to the paintings of righteous acts, the lovely couch to the sound sleep of ignorance, the lair to the serpents of fault-finding, the untimely monsoon to the swans of virtue, the prologue to the drama of fraud, and the tongue of Rāhu to the moon of justice.

“And I find there is none who is not warmly

embraced by her, though unfamiliar, or who is not cheated by her. Surely does she move, (or make others' minds fickle), though drawn in a picture; she misleads even when merely heard of and betrays, though but thought of. And many kings are rendered helpless and become dens of iniquities,—kings who, with utmost difficulty, had the fortune to be favoured of this Lakṣmī of wicked conduct; why, at the very moment of their coronation, their graciousness is washed away, as if with the waters of the vessels of consecration; their heart is stained, as if with the smoke from the fire of auspicious rites; the thought of the coming on of gray hair is obscured, as if with the bandages of their turban; the sight of the other worlds (Svarga etc.) is warded off as if with the circle of umbrellas (held over them); their truthfulness is swept away as if with the wind of the chowries; their virtues are expelled as if with the wands of office. And again, **53.** some among them, being puffed up with an iota of wealth, forget their origin and are ever subjected to affliction by their senses which, though only five in number, yet in their eagerness to taste the different worldly pleasures, appear as if they were many thousands; they feel overpowered, being agitated in their mind which, though but one, yet by reason of its natural inconstancy, does ever extend and appear as if it numbered millions. They

struggle as if fried in the heat of wealth; they cannot control their limbs, as if their frame is shattered by fierce blows; like crabs they sidle (go astray); owing to their unrighteous conduct, they break down in their course and are, like cripples, led by others; they utter but a few words, as if their mouths were afflicted with disease brought on by lying; like persons whose death is at hand, they recognise not their kinsmen; like the purblind, they look not at glorious persons (also luminaries); like a person bitten (by a serpent) in a fatal hour, not gaining consciousness even by magical charm, they do not awaken (from evil course) even with the aid of good counsels. Blinded by the poison of desire, they behold everything around as if it were of gold; like arrows, rendered sharper with polishing and shot by foes, they bring about destruction, having their cruelty fostered by drinking and set on by others; like the fires of the cremation-ground, with dreadful heaps of ashes, they have a prosperity which is terrible and dangerous (to others); the very hearing of their names, like that of the funeral drums, causes uneasiness; like the resolve to commit most heinous sins, they do, when merely thought of, produce misery; they have their bodies puffed out as if filled in with sins, day by day; and being so circumstanced, they do not, like drops of water on the edges of grass-blade

grown on an anthill, perceive themselves to have fallen low (from man's status).

“Then again, others there are that become the object of ridicule of the whole world (in many ways); they are every moment, being duped by villainous courtiers, skilled in deception, with vain flatteries all unmeet for mortals,—courtiers, who are ever intent on seeking their own ends and are, as it were, vultures eager to seize at flesh of wealth, or vily cranes on the lotus-pond of the durbar, and who represent even faults as merits, laughing within their sleeves all the while. ‘Gambling’, they say, ‘is a relaxation; hunting is an exercise, drinking is delight, disregard for elders’ words is independence, putting up with insults is endurance, self-will lordship, contempt of the gods, fortitude, and restlessness is enterprise.’ Further, the minds of kings are blinded by the infatuation of wealth and they, destitute of all wisdom, fully believe themselves really possessed of whatever is attributed to them by the courtiers and entertain a false conceit; **54.** though possessed of the very qualities and frailties of mortals, they imagine themselves to be superhuman, being either avatārs on earth of the gods, or the shrines of divinities, and manifest their greatness in attempting to perform deeds fit for the gods. And they rejoice at the deception (or, mockery) that is being practised on them by their

dependents. Labouring under the mistaken notion that they are themselves gods, they look upon their two arms as having two more arms provided within. They imagine their forehead to have a third eye hidden beneath the skin. They regard it a great favour to others to allow themselves to be seen. They count their very glance amongst beneficial acts. They reckon their conversation amongst rich presents. Their commands they consider as so many boons conferred. Their touch they regard as being holy and purifying. Full of feigned dignity and pride, they bow not to the gods, honour not the twice-born classes, reverence not the reverend and rise not to greet the gurus. They mock at the learned as having their enjoyment of pleasures hindered by their useless toil (performances of religious rites); they look upon the admonition of elders as being but the wandering talk of dotage; they relish not the counsel of ministers, as if it were an insult to their own wisdom; they are displeased with those that counsel well and true; whoever does ceaselessly wait upon them, day and night, with folded hands, and, attending to naught else, extols them as possessing divinity and whoever creates for them false greatness, him they like most, with him they converse, him they keep by their side, in his company they take pleasure, to him they listen and on him they shower gifts.

“Then again, what about those kings who have, for their guidance, the law of deceit, terrible with instructions savouring of merciless cruelty, who have for their gurus, the purohīts whose very nature is cruel with the practice of magical rites ; who have, for their counsellors, the ministers ever intent on cheating others, and who look upon brothers themselves as worthy of being extirpated,—brothers that are faithful and have their hearts filled with sincere love.

“Now then, with regard to the administration of the kingdom which, abounding, as it does, in a thousand crooked and intricate affairs, is ever terrible, do thou, prince, that art in the youth which blinds all with ignorance, so behave **55.** that thou art not laughed at by the people, censured by the virtuous, scorned by the gurus, rebuked by thy friends and mourned for by the learned, ridiculed by sharpers, taken in by cheats, stripped of thy money by crane-like (greedy) attendants, deluded by women, or led astray by pleasure. True, thou art, in thy very nature, bold and steadfast, and hast been, with all assiduity, got trained in learning by thy father ; also true it is that riches intoxicate only the fickle-minded and the unwise. Nevertheless, my appreciation of thy virtues has prompted me to speak thus much. It is this on which thou art to be advised again and again. A

person may be learned, prudent, very strong, nobly-born, heroic or industrious ; yet even him does she, the wicked Lakṣmī, harden into a villain. Mayst thou fully enjoy the happiness of thy consecration to kingdom that is to be done by thy father under happy auspices ! Bear thou the yoke till now borne by thy ancestors and transmitted to thee in family succession. Make the heads of thy foes bow down before you and raise up thy kinsmen ; and after thou art anointed crown-prince, enter on thy career of conquest and, going round the world, once more bring under subjection, though already conquered by thy father, the whole earth encircled by the seven islands. Now is the time for thee to crown thyself with glory ; for it is only the king with an established reputation that does, like a person taking ken of the three worlds, become a Siddhādeśa (i.e. one having his mandates readily obeyed ; also, having predictions that prove true).” Having said thus much, did Śukanāsa end his speech.

When Śukanāsa had done speaking, Candrā-pīḍa listened to his teachings, that were so clear and sound, felt happy as if washed clean, awakened, purified and enlightened, and, having stayed there for a while, returned to his mansion.

After the lapse of a few days, the king himself took up the vessel of consecration and along with Śukanāsa did, on a holy day and in the

midst of a thousand kings anoint his son, for whom all the (preliminary) auspicious rites of coronation had been done by the preceptor with waters fetched from holy places, rivers and oceans, mixed with medicinal herbs, various fruits, holy muds and divers gems, mingled with tears of joy and consecrated with hymns. **56.** And while yet Candrāpīḍa was wet with the waters of consecration, the Royal Glory did, at that very instant, pass on to him, but without leaving Tārāpīḍa, even as a creeper growing on a tree grafts itself on to another, while yet retaining its hold on the former. Then the queen Vilāsavatī, with her heart full of tender love and standing in the midst of all the zenana inmates, anointed him with fragrant sandal paste, all over the body up to the foot ; and as the king, his father, bearing the mace for the time being, himself led the way in front, Candrāpīḍa entered the Durbar-hall and mounted the throne as the moon ascends the golden peak of Meru.

And a little while after Candrāpīḍa had ascended the throne and honoured the whole host of vassal kings as befitted their rank, there sounded deep the kettle-drums that heralded his setting out on his triumphal course. Candrāpīḍa heard the sound of the drum and, being greeted aloud, all round with, 'Hail your Majesty ! Victory attend thee !' he got up from the throne and with it, the glory

of his enemies did tremble too; and he departed from the durbar, being followed by thousands of kings who had, on all sides hurriedly risen from their seats. Coming out, he got upon a female elephant which was decked with due auspicious decorations and on which Patralekhā had mounted in front (or, already) ; and being shaded by an umbrella, enmeshed with pearls and provided with a hundred golden ribs, he started on the march.

When he set out, he was followed behind by the elephant Gandhamādana which, being rendered brown by the particles of the red-lead-ointment, having the pearl-strings of the ear-ornament dangling on the ground and with its head adorned by wreaths of white flowers, looked like the Mountain Meru, tinged red with the hue of twilight, with the white streams of the Ganges winding across it and having the rocky surfaces of its peak bespangled with clusters of stars. And with his front occupied by Indrāyudha who had his limbs illuminated by the lustre of his golden trappings and who was being walked (by the groom) with difficulty, the prince first set out for the East, the quarter presided over by Indra.

Page 57. When Candrāpīḍa had set out, Vaiśampāyana drew near him, being mounted on a female elephant which walked on with fast strides,—Vaiśampāyana who went through all the

auspicious ceremonies on the eve of his departure from his mansion, who was clad in white silken robes and adorned with white flowers and who, with a large army and a host of kings following him and with a white umbrella held over him, looked as if he were a second heir-apparent. And approaching, he kept close to the prince as the moon keeps near the sun (during New moon). Then, hearing the report, 'The prince has set out,' the armies hurried on hither and thither and the very earth shook under their tread. Ere long, the earth looked as if it were an expanse of horses ; the horizon seemed to consist of elephants alone ; the firmament was full of umbrellas ; the wind was laden with the scent of ichor of elephants in rut ; the human creation seemed to consist wholly of kings ; there seemed to be a shower of the rays of glittering ornaments ; the day appeared full of crowns and the three worlds were filled, as it were, with shouts of victory.

And the ten quarters, as if afraid of the great tumult of the army, disappeared somewhere, being thickly covered with numerous white banners ; the firmament retreated far, as if afraid of being soiled by the dirty dust of the Earth, being hidden by the thousands of pendent decorations on the frontal sinus of the elephants in rut ; the rays of the Sun cleared the front, as if driven on with the staves of a strong door-keeper, or as if afraid of

being stained gray with the dust raised by horses' hoofs; the day, with its sunshine warded off by umbrellas, disappeared as if afraid of being extinguished by the water spurted out from elephants' trunks; with the din of people hurrying in front of the army marching in regular order, with the loud and drawn out sound of military drums, with the sound of horses' neighs mingled with the clatter of their hoofs, with the roaring of elephants, intensified by the ceaseless flapping of their ears, with the peal of kettle-drums made louder by the noise of auspicious conches, with the sound of small drums frequently beaten here and there,—with all these noises the ears of the people were deafened and they felt as if entranced.

The sky, pervaded by the earth's dust whitish like the foam of the ocean of milk, looked like the bed of blue lotuses filled with fresh water ; **58.** the moon's disc, obscured by the thick mass of dust, shone shorn of its lustre like the chowrie on the heads of elephants. Like a banner white with silken cloths, the celestial river (the Ganges) became muddy ; the earth, not being able to endure the excessive burden of the king's army did, in the guise of dust, rise up to the celestial region, as if to rid herself of the load once again.

Then, what with the shower of sprays of water spurted on all sides from the nostrils of elephants'

trunks, what with the particles of spittle of horses, scattered around by the violent sounds of their neighs, the dust subsided and the horizon cleared up, when Vaiśampāyana beholding the unlimited army that looked as if emerging from the waters of the ocean, felt amazed and, looking all around, spoke thus to Candrāpīḍa;—‘Prince, what is there for thee to conquer, that has not been conquered by his Majesty Tārāpīḍa, the suzerain lord of all kings? What parts of the world are there for thee to subdue, that have not been subdued by him? What forts art thou to capture that have not been captured by him, and what gems art thou to gather, that have not been collected already? Which kings have not saluted him with folded hands looking like tender buds of lotuses? Which kings are there that have not laid low at (lit. rubbed against) his feet their jewelled diadems? Who have not borne the wands of office? Who have not waved chowries before him? And who are there that have not proclaimed aloud his glory? For, these anointed kings on earth, drinkers of Soma juice (in sacrifices), zealous in keeping up the glorious traditions of their race and comparable unto Daśaratha, Bhagīratha, Bharata, Dilīpa, Alarka and Māndhātā do, on their crowns, bear the volume of dust of thy feet, the dust that vouchsafes for them prosperity; and the armies of these kings,

extending as they do to the corners of the ten quarters, wait upon thee. So it is; behold! in whichever direction we cast our eyes, there the nether regions seem to send forth armies; the earth seems to bring them forth, the quarters to pour them out; the sky, to rain them, and the day, to create them. The earth, oppressed as it is with the weight of the unnumbered forces is, I ween, reminded of the commotion of battles of the Mahābhārata war. **59.** Here, the Sun with its disc stumbling on their tops (i.e. of banners), wanders in the thicket of banners, as if counting them out of curiosity. It is indeed very strange that the earth is not, as yet, shattered to a thousand pieces under the weight of this huge army, and the bonds of its joints formed by the principal mountains are not burst asunder, or that the hoods of Śeṣa, the lord of serpents do not give way, being afflicted with supporting the earth pressed under the weight of the armies."

And while Vaiśampāyana was speaking in this strain, the prince reached the place of encampment, which was crowded with a thousand pavilions enclosed in ramparts of grass, and beautified with hundreds of tents made of white shining cloth. There he got down and attended to all the affairs, just like a king. Greatly afflicted at heart with the grief of separation from his father,—a separation not experienced before, the prince passed

the day in sorrow, though diverted with various tales by all the kings and ministers, who had gathered round him. Having thus spent the day he, in company with Vaiśampāyana, seated on a bed close to his own, and with Patralekhā, resting on a carpet placed near on the ground on another side, talked a while of his father, then again of his mother, or about Śukanāsa and thus, with no sound sleep, and almost awake, did he pass the night time too. He rose betimes in the morning and proceeded on the ceaseless expedition in the same order of routine, rending the earth with his armies which grew in numbers at each march, breaking down the forests to powder and levelling and straightening all rugged and crooked places. And by degrees roaming at his own sweet will, he made the haughty bend low, exalted the humble, cheered up the timid, afforded protection to refugees, rooted out the enemies' allies, annihilated the troublesome foes, set up princes as kings in different provinces, gathered up treasures, accepted presents, received tributes, framed local regulations, erected monuments (of his conquests), set up memorials such as temples and works of art, inscribed royal edicts, **60.** honoured the Brahmins, bowed to the ascetics, arranged for the upkeep of hermitages, inspired the people with a love towards him, displayed his valour, established his heroism, exalted his majesty,

heightened his glory, made virtues spread far and wide and glorified righteous conduct. Thus he went round the earth and conquered it, beginning with the East, then the South, (adorned with Trīṣaṅku), then the West, (the quarter of Varuṇa) and lastly, the North adorned by the Seven Sages (Ursa Major). And in three years, he went round the whole earth girt with the ditch of the four oceans, and studded with innumerable islands conquered by him. And as he went round the earth, ever keeping it on his right side and subdued the whole of it, he came to Svarṇapura, not far from the eastern ocean, which was the capital of the hunters who, dwelling on Hemakūṭa, roamed about in the precincts of Mount Kailāsa; and he conquered and took the city. And there he stayed for a few days, in order to rest his army which was weary with having ceaselessly wandered round the whole world.

Once during his sojourn there, the prince mounted upon Indrāyudha, and going out a hunting, roamed about in the forest, when, by chance, he beheld a pair of Kinnaras that had descended from the top of the hill. And with his curiosity excited by (lit. on account of its being) such a strange sight, he desired to catch them and, eagerly leading up his horse near them approached them, when they took to flight at the sight of

man not seen before. And as they fled on, he got out of the throng of his armies and, all alone, closely pursued the pair far, far away along with Indrāyudha whose speed had been doubled with ceaseless spurring. Then with his mind allured by the joyous thought, 'Now the pair will be caught, here they are taken,' he, companionless as he was, did, in a very short time, cover a distance of fifteen leagues from there, as if it were but one step, owing to the high speed of his horse. Now, the Kinnara pair that were being hotly pursued, ascended the lofty summit of a mountain standing before them in the way, even as he was beholding them.

When the pair had climbed up, Candrāpīḍa gradually withdrew his glance that had been directed towards them. **61.** And, with his further progress checked by the rocks on the mountain-peaks, he reined in his horse. Then seeing that both his horse and himself were extremely fatigued and wet with perspiration all over the body, he considered just for a moment and, laughing at himself, fell to thinking, "Why have I, like a child, wearied myself thus in vain? What matters it whether this Kinnara pair are captured or not captured. If they are caught, what avails it; even if not caught, what (harm) then? Oh! the manner of my folly! Alas! what a fondness for busying myself in any trifle! What a persistence in fruitless enterprise!

Ah! what a clinging to childish acts! The useful work I was doing has come to naught. Business, necessarily to be attended to, had been begun, but has ended fruitless; kingly duty was set on foot, but not completed (brought to fruition); the task set on me by elders (or, father) was commenced, but not fulfilled; and the career of conquest has been attempted, but not fully accomplished. Why have I, as if possessed by a ghost, left my followers behind and come so far? And why have I, without any aim, chased this horse-faced Kinnara pair? While I reflect over all this, truly my own self does, like a stranger (or foe) excite derision. I know not how far behind is left the army that follows me, for Indrāyudha with its swiftness, traverses a vast space in an instant (lit. the twinkling of the eye). And when I came, being borne along with the speed of the horse and with my glance riveted on the Kinnara pair through this huge forest, dense with a continuous line of branching trees, bushes and creepers and spread underfoot with dry leaves incessantly falling down, I have not observed the path, by which I can now return; nor can I, however assiduously I may roam in this region, light on any mortal who will show me the way to Svarnapura. I have often heard it said, 'In the north, Svarnapura is the utmost limit of the inhabited regions of the Earth; thence beyond is a desolate forest and beyond

that again lies Mount Kailās.' Now, this is Kailās.

62. So I should turn back now and, guessing (or, looking about) again and again, I have merely to go along a southerly route, all alone; surely, one should oneself reap the fruit of one's own faults." Having thus determined, he shook the reins in his left hand, and made the horse turn round (on the journey).

Having turned the horse's head, he reflected again thus:—"The blessed sun, dazzling with radiant heat and light, now adorns the mid-sky, as if he were the girdle-gem of the Glory of day. And this Indrāyudha too is extremely tired. So then, I shall let him eat a few mouthfuls of grass sprouts, bathe and drink in some rill and thereby feel refreshed. Then I too will drink some water and, resting a short while under the shade of a tree, set out again'. Thus thinking, he repeatedly cast his glances on every side in search of water and wandered on, till he beheld a track wet with masses of mud raised by the feet of a large troop of wild elephants that had ere long emerged from a plunge in the waters of a lotus-pond.

Hoping therefrom to find a pond near, he followed the track in an opposite direction (opposite to that in which it ran from the lake i.e., towards the lake) and advanced some distance along the slope of Kailāsa,—the slope which was overgrown

with trees like Sarala, Sāl and Sallakī, which were so lofty as to be gazed at with upraised head and looked aloft like a circle of umbrellas and which, though grown close together, yet seemed, from the lack of boughs, to be far apart, which was fragrant with the smell of sulphur, and on which there were bamboos grown in the midst of the spreading cane-reeds. Then in the north-east of Mount Kailās itself, he beheld a gigantic clump of trees and entered it, as if invited by the loud noises, charming to the ear as they were, of the Kalahaṁsas, drunk with lotus-honey to ecstasy.

And having entered, he beheld, in the middle of that cluster, the Acchoda lake looking as if it were the jewelled mirror of the goddess of prosperity of the three worlds, the crystal chamber of the goddess of earth, the path by which the oceans pass out, **63.** the store of merit in the three worlds abiding in the shape of a lake, and a range of hills of lapis-lazuli converted into water. Though full up to the brim all round, yet by reason of all the things within being clearly visible, it seemed to be void; holding as it did, in the interior (of its waters) containing full blown lotuses, the whole universe with the multitude of its forests, hills, stars and planets, that entered in under the pretence of reflection, it looked like Nārāyaṇa, from (the navel of) whose belly there issued forth

the lotus (the seat of Brahmā); it had its waters sanctified all round by means of the pitcher which was often filled (with water) by Brahmā; the host of Vālakhilya sages had often-times performed their Sandhyā adorations in it; frequently, Sāvitṛī (wife of Brahmā or Śiva) had descended into its waters and plucked up thousands of lotuses for deity-worship; it had, on a thousand occasions, been rendered holy by the bath of the Seven Sages therein; in a certain region thereof, the Swan, the vehicle of Varuṇa was sucking up the honey from an assemblage of lotuses; in another region, a number of stones on its banks were broken up by the edges of the horns of Śiva's bull; yet in another place, flakes of foam were scattered about by the ends of the horns of Yama's buffalo; and in some other spot, groups of white lotuses were torn up by the pestle-like tusks of Airāvata (Indra's elephant); in fact, it was a lake at once most expansive, (lit., having its other side invisible), extremely charming and gladdening to the eyes.

At the very sight of the lake, he felt relieved of his weariness and, as he gazed, he thought thus:—"Ah! Though my pursuit of the horse-faced pair has been in vain so far, yet it has had its reward, inasmuch as I see this lake before me; now it is that my eyes have fully attained their object of beholding all that is worthy of being seen;

the limit of all that is charming has now been gazed at; the border-line of all that delights us has been descried; the utmost limit of all that captivates the mind has been perceived; the highest perfection of all that is delightful has been brought within the range of actual sight; and the furthestmost limit of all that is worthy of sight has been beheld. Having once created the water of this lake, Brahmā has, in producing nectar again, rendered his own creation superfluous as it were; for, like nectar, this too can gratify all the senses; it does, by its transparency, produce joy to the eyes; by its coolness it gives pleasure to the touch; by the fragrance of its lotuses, it gratifies the sense of smell; it pleases the ear with the cackling noise of the swans. **64.** It delights the tongue by its sweetness. Surely, it is with a view to enjoy the sight of this lake that Lord Śiva (Umā's husband) leaves not his fond passion for dwelling on Kailāsa; truly, Lord Viṣṇu, (lit., bearing the disc-weapon in his hand) does improperly cherish his love for a watery couch, inasmuch as he sleeps on the ocean with its water bitter with saline taste, in preference to this water, sweet-smelling as ambrosia. And in sooth, this lake had not been in existence at first; that is why the Earth, being afraid of the blows with the snouts of the Boar of destruction (the third incarnation of Viṣṇu at the

time of the dissolution of the world), had entered the ocean, with all its waters that formed but a draught for the pitcher-born sage (Agastya); whereas, if it had plunged into this mighty lake with its waters as deep as many an unfathomable hell, it could not have been reached by the boar, why say one boar, but even by a thousand boars. No doubt, it is from this lake that the clouds of destruction do, on occasions of the total annihilation of the universe, often take up a small portion of (the volume of) its water and deluge the interspaces of the worlds thereby. Methinks that the (illimitable) expanse of water, in which form the universe, the primordial egg, had existed before the creation, was massed together and left here in the form of a lake." So musing, he reached the southern bank, which was filled with sands rough like (or, rugged with) pieces of stone and on which there were many beautiful sandy images (Liṅgas) of Īśvara worshipped with numerous water-lilies plucked up along with their stalks by the demi-gods (Vidyā-dharas); and there he dismounted from the horse.

And dismounting, he unsaddled Indrāyudha. When it had rolled on the ground, got up and eaten a few mouthfuls of grass, he took it down to the lake and, allowing it to drink and bathe at will, he led it up; he then took off his bridle and, tying it to the principal (lowest) branch of a tree close by,

with two of its feet bound by means of a delicate golden chain, himself descended to the water again. Then he washed both his hands and, feeding, like a Cātaka bird, on mere water, he emerged from the waters of the lake. And on a rock girt with a bower of creepers he made a couch of lotus-leaves with their stalks, which were fresh-plucked and cool, and covered with sprays of water; and rolling up his upper garment (for a pillow) and placing it beneath his head, he lay down to sleep.

65. When he had rested for a while, he heard the sound of celestial (unearthly) music rising in the north bank of the lake,—the sound on hearing which first, Indrāyudha let drop the mouthful of grass, (he was eating) and turned towards it with ears fixed and neck arched, and which, being blended with the tunes of the wires of a lute, was ravishing to the ear. Having heard it, the prince with his curiosity aroused as to whence came the musical sound in such a place unfrequented by mortals, rose up from the bed of lotus-leaves and cast his glance in the direction indicated by the coming on of the strain, but from the great distance of the region, he could not, though straining his eyes to the utmost, discern anything; nevertheless, he heard the same sound unceasingly. Prompted by curiosity, he determined to start with the object of finding out the source of the melody.

So saddling Indrāyudha and mounting it, he proceeded along the line of forest to the west (of the lake), making (the source of) the music his aim, and the way was led by the wild deer, though unasked, that had set out before, being attracted by the sweet strain.

Being greeted by the pure breezes of Mount Kailāsa blowing towards him and rendered cool by the mass of sprays (wafted) from the clear waters of mountain-streams, the prince did, in due course, reach that spot; and on the western bank of the lake, he beheld a vacant temple of the trident-bearing Lord, which was situated on the level ground at the foot of a hill named Candraprabha, belonging to the Kailāsa mountain, and surrounded on all sides by trees,—trees which abounded in fruits pecked at with the points of beaks and claws of hundreds of parrots, which had (amongst them) clumps of Tamāla trees resonant with the noises of the artless Cātaka birds thirsting for water from the clouds; which had bowers of creepers tremulous with leaves lopped off by the cubs of elephants; amongst which there were groves of cocoanut trees bent down with bunches of thickly borne fruits, and the sandy regions at the bottom of which were washed here and there by the streams of Mount Kailāsa.

And as he entered the temple, he caught sight

of Lord Śiva, (lit., the three-eyed) set up beneath a crystal shrine resting on four pillars, with His lingam formed of pure crystal,—Śiva, the four-faced, whose feet are honoured by all the three worlds and who is the great Teacher (or, Ruler) of the Universe.

Page 66. And he beheld a maiden, who, vowed to the service of Śiva as she was, betook herself to the image on the right side, and was seated facing it in a posture of profound meditation; with the streaming lustre of her body that, like a store of penance gathered in long, long years, shone far and wide flooding all the quarters, she turned into ivory as it were the whole region with its hills and woods. She seemed to be moulded from the mere quintessence of whiteness, without the multitude of helps for the creation of the body, consisting of matter formed of the five elements; she looked as if she were the presiding Goddess of the Milky ocean, attracted (to the shrine) by her yearning for the digit of Śiva's moon, grown intimate by their dwelling together long (in the deep); or, the three Vedas, dwelling in the forest, in grief at the overthrow of righteousness by Kali; or, the Lakṣmī of Śveta Dvīpa, come over in her eagerness to have a look at the other continents; she seemed to have come from the heart of virtue, to have been carved out of conch-shell, or fashioned out of pearl and was as it were the acme (perfection) of whiteness; she

bore on her head the jewelled figure of Śiva's feet with his name (Mūla mantra) inscribed on it, fastening it with the band of her matted hair. Her body was sanctified with a sacred thread woven into a circle as if with the beam of rays of the moon forming the crest-jewel (of Īśvara), rendered all the brighter by the presence of the three-eyed Lord. And by means of her right hand, white with holy ashes remaining after being used for caste-mark (trident-shaped) on the forehead, and with its fingers covered with rings (thimble) made of pieces of fine shell and its fore-arm fastened with fragments of conch-shells, she was playing upon an ivory Vīṇā placed on her lap as if it were her daughter; she was singing in praise of Śiva (lit., one having an odd number of eyes), in highly melodious strains to the accompaniment of the lute. She looked as it were the science of music incarnate; she had renounced all worldly ties (lit., to her nothing was hers) and was free from egotism and envy. She was of no mortal form. Because of her divine nature, her age could not correctly be reckoned; yet she appeared to be about eighteen years old.

He then dismounted and, tying his horse to a branch of a tree, approached and reverently bowed before the three-eyed Lord; then he gazed again on that heavenly maiden with eyes, unwinking and

steadily riveted on their aim. And as he wondered alike at the richness of her beauty, lustre and composure, there arose in his mind the thought **67.** "Oh! how in this world, the various incidents in the life of created beings occur quite unexpectedly! for, when in the course of chase, I pursued the horse-faced pair wantonly and in vain, I have come in sight of this most beautiful region, inaccessible to mortals and fit to be frequented by celestial beings. Then in my search for water, I have beheld this delightful lake with its waters sought by Siddhas for bathing in; further, when I rested near its bank, I heard a divine song; and, as I followed the sound, this divine maiden, beyond the range of mortal vision, has come within my sight! And I have no doubt about her divinity. Her very loveliness bespeaks her divine nature. Whence then, in this world of mortals, could there be such sweet strains of heavenly music? If then she vanishes not from the range of my sight, nor ascends the summit of Kailāsa, nor flies up in the sky, I will approach and ask her, "Who art thou, what is thy name, and what for hast thou undertaken this vow in thy tender age?" This is a very great abode of wonders!" With this resolve, he betook himself to another pillar of the same crystal shrine and sat there waiting for the close of the song.

And at the end of the song, the maiden rose

up and, going round (the image) from left to right, bowed devoutly to Śiva; then turning round, she spoke thus to Candrāpīḍa, 'Welcome to my guest! How is it that thy blessed self has come far to this region? Pray, get up and follow me. Let my hospitality be enjoyed.' Thus addressed by her, he deemed himself honoured even by her mere talk to him like that; and, rising up, reverently bowed before her. 'As thou biddest, noble lady,' he replied and, like an obedient pupil, courteously followed her close behind. And as he went on, he deliberated thus:—'Oh! first of all, she has not vanished on beholding me. So, a desire to question her (about her whereabouts) out of curiosity, has surely caught hold of (lit., set foot in) my heart; **68.** And, since I see such a courteous behaviour rich in kindness, manifested on the part of this maiden, endowed though she is with such exquisite beauty, rarely found in ascetics, I trust she will, at my request, surely tell me all her story'. With this resolve, he advanced just a hundred paces (i.e. a short distance) and beheld a cave, which had a circle of jewelled pitchers arranged within, in which there was hung up in a corner a piece of garment worn during abstract meditation, which had a pair of clean sandals made of cocoanut matting tied to the end of a spindle (or iron peg), and which contained a bowl of shell used in begging

and a gourd-bowl of holy ashes placed near. And on the rock at the entrance thereof he sat down; and when the maiden, having laid her lute on the top-edge of the bark-bed, fetched in a leafy cup some water from the cascade for respectful offering and drew near, he said, "Pray, do not trouble thyself so much; enough of excess of thy condescension, blessed lady, be satisfied; no more, please, of this too great an honour to me. The very sight of thee does, like the Aghamarṣaṇa (purificatory) hymn, wash away sin and is enough for purification. Pray, take thy seat." Then on being urged by her, he did, reverently and with his head bent very low, accept all the rites of hospitality offered (to him) as a guest.

And when she had attended to the welcome of the guest, she seated herself on another rock; and after a short silence, being requested by her, he narrated the whole story of his coming there in consequence of the pursuit of the Kinnara pair, beginning with his expedition of conquest. When the maiden had heard all the incidents, she rose and, taking the begging bowl, wandered among the trees of the temple; and before long, her bowl was filled with fruits that fell down of their own accord. And returning, she invited Candrāpīḍa to partake of the fruits. And there arose in his mind the thought, "Verily, there is naught that

penance cannot accomplish; what indeed can be more marvellous than that these trees (that bear fruits without blossoming), though devoid of sense, yet, like rational beings, respectfully yield their fruits for this holy maiden and thereby achieve their reward (i.e., the object of their existence).

69. A wondrous sight this is that I see and one, never seen by me before! And thus, immensely marvelling, he rose up, and fetching Indrāyudha to that very spot and unsaddling it, tied it up hard by; then, having duly bathed in the mountain-stream, he partook of the fruits, sweet as ambrosia, drank the ice-cool water of the cataract and, having sipped water at the end, waited in a retired spot until the maiden had enjoyed her repast of water, fruits and roots.

He then quietly approached her, when she, having finished her evening meal and gone through the course of evening prayer, had taken her seat calmly (or, without reserve) on the rock; and sitting down not far, he paused awhile and modestly spoke, 'Noble lady, the levity that besets mankind, confounded as it is by my curiosity, which the kindness shown by thee has greatly encouraged, impels me though much against my will, to question thee (about thy whereabouts). For, surely does even the slightest mark of grace of a lord produce boldness in the timid mind; even a short space of

time spent together creates intimacy; and the acceptance of hospitality, though to a slight extent it be, promotes warm affection. So then, if it would not tire thee much, I should like to be honoured with the recital (of thy story). For, from the time of my seeing thee, my curiosity in this matter has been very great. Which race is honoured by the birth of thy blessed self,—is it that of the Maruts, R̥sis, Gandharvas, Guhyakas, (a class of demi-gods), or Apsaras (celestial nymphs)? And wherefore is thy observance of this vow in thy fresh youth, tender and attractive as a flower? Thy youth, thy charming form, thy surpassing loveliness and this thy restraint of the senses; Oh! how great is the disparity between these! All this seems marvellous to me. And why hast thou forsaken the heavenly hermitages, crowded with many Siddhas and Sādhya and easily accessible to the gods, and why art thou dwelling all alone in this desolate wood? And then there is this unaccountable speciality that thy body, though composed of the very five gross elements, yet puts on this pure whiteness? Never before have I seen or heard of this elsewhere? **70.** Prithee, noble lady, dispel my curiosity and tell me all about thee.' Thus addressed, she remained mute for a short while, revolving something in her mind, and, with a sigh, began to weep noiselessly, with her eyes blinded

by tears ceaselessly flowing in very large drops.

And as he beheld her weeping, Candrāpīḍa fell into a reflection at the moment. ‘Alas ! how irresistible are the attacks of misfortunes, if they could bring under their sway such a (matchless) form as hers, so worthy of not being afflicted ! Surely enough, sorrows (passions such as love) do seldom leave untouched an embodied person, who-soever that be ! Strong, indeed, is the working of the pairs of opposite qualities (like happiness and misery, and heat and cold). And the shedding of tears on her part has deeply stirred up in my mind a further wonder, even greater than before. In truth, it cannot be that bodies like hers are subdued by (lit., are made the abode of) a slight source of grief ; for, surely the earth quakes not when struck with a feeble thunderbolt.’ When thus his curiosity increased, he felt himself guilty as it were, of causing her grief to revive ; and, rising up, he fetched in the hollow of his hands some water from the mountain-stream to wash her face with. And at his importunity, she wetted her eyes, reddened a little in the middle, though all the while the torrent of her tears flowed down in ceaseless succession ; she then wiped her face with the edge of the bark-dress and, with a long and bitter sigh, slowly replied, ‘What will it avail thee, prince, to hear the account of my ascetic life from

my very bith,—an account, all unfit for thy ears and concerning me that am at once extremely cruel-hearted, unfortunate and wretched? Still, if thy eagerness be great, I will narrate it; pray hearken:—

‘Probably, it has come within the range of hearing of thy noble self (lit., one that is intent on the happiness of others) that there are, in the abode of gods, maidens called Apsaras. Of these there are fourteen families; one sprang from the mind of (the lotus-born) Lord Brahmā; another from the Vedas; another from Agni, another from the Wind; yet another from the nectar, when it was churned (out of the ocean); **71.** another rose from the water; another, from the Sun’s rays; another was descended from the moon’s beams; another, from the earth; one issued out of the lightning; another was fashioned by Death, and another, by (the fish-bannered) Cupid; further, amongst the very many daughters of Dakṣa, a lord presiding over creation, there were two daughters named Muni and Ariṣṭa; from the union of these with Gandharvas, there arose a pair of families. Thus, all these taken together form the fourteen races. But the same two families, sprung from those two daughters of Dakṣa became the two races of Gandharvas. There, Muni’s sixteenth son named Citraratha excelled, in virtues, Citrasena and the rest of his fifteen brothers; and he, it is

said, attained to the sovereignty of all the Gandharvas in his very childhood. Not far from here, and in the Kimpuruṣa country (one of the ancient nine original divisions or continents of the world), lying immediately to the north of Bhārata Varṣa (India), there is his (Citraratha's) abode, the boundary-mountain called Hemakūṭa. There, protected by his arms, dwell many a multitude of Gandharvas. It was by him that this charming wood, called Caitraratha was formed, this hugest lake Acchoda was dug out, and this image of Lord Śiva was set up. Then, there is the Gandharva named Hamsa, the eldest of Ariṣṭā's six sons beginning with Tumburu, and renowned throughout the world. This Hamsa, being anointed king of the second Gandharva family by Citraratha himself, the lord of the Gandharvas, gained kingly dignity while yet a child, and he too, surrounded by unnumbered Gandharva forces and followers, dwells in that very same mountain (Hemakūṭa). And as regards that family of Apsaras, descended from the moon's beams, there was born from it a maiden, white in complexion like moon-beams, who, being fashioned as though by the entire loveliness of all the moon's digits flowing with their radiant rays, was lovely to behold in the three worlds, and who was named Gaurī, being as it were a second goddess Gaurī. Hamsa, the lord of the second Gandharva family married

her. **72.** And she, being united with him enjoyed the great happiness of such a suitable alliance and became also the queen of his whole zenana.

And to that noble pair I was born as the only daughter, merely to experience grief,—I who am thus unlucky and a receptacle as it were of countless (lit., many thousands of) sorrows. My father, however, having no other child, celebrated my birth with a great festivity surpassing that at a son's birth. When the tenth day came, he performed the customary rites and gave me the significant name of Mahāśvetā (extremely white). And in his mansion, murmuring the sweet indistinct prattle of babyhood, I passed from lap to lap of the Gandharvas, like a lute, and spent my childhood, delightful because of its being ignorant as yet of love, grief and weariness, (or, the torments of love and sorrow); and in time, fresh youth came to (lit., set foot in) my body, even as the Caitra month comes to the spring; fresh shoots, to the Caitra month; flowers, to the fresh shoots; bees, to the blossoms and Cupid, to the bees.

And in the days of Caitra month, which, with groups of blossoming fresh lotuses were gladdening to the hearts of all the living beings, on one occasion I came down with my mother to this Acchoda lake to bathe in, with its splendour heightened in the vernal months and with its lotuses,

including white and red ones and white water-lilies full-blossomed and fresh. And seeing that the ground beneath the trees on the bank was extremely delightful, marked as it was by the footsteps of swans, sunk deep in the masses of pollen of many a flower, I strolled about here with my companions, with my mind drawn on by the desire to have a view of the woody region, so thick-shaded and highly charming.

And at a certain spot, I suddenly smelt the fragrance of a flower, borne on the sylvan wind,—fragrance which overpowered the scent of other flowers, though the wood was in full blossom, which, spreading in all directions, was closely followed by bees in great emulation and which was, in fact, a perfume unsmelt heretofore and fit for the gods (lit., not met with in the world of mortals). And being eager to learn whence it came, and being drawn on, like a bee by that scent, with my eyes half shut, I advanced a few steps **73.** and beheld a captivating youthful ascetic come down to bathe; he looked as if he were the Spring doing penance in grief for the god of Love burnt to ashes by (lit., made the fuel of) Śiva's fire; by virtue of his high lustre he appeared to be amid a cage of flashing lightning; in one hand, he bore a pitcher shaped like the Vakula flower with its stalk, and in the other, a rosary of crystal beads; he had his

loins girt with a girdle of muñja grass, as if with the halo of radiance snatched from the sun by overpowering it with his innate splendour; he was, as it were, the ornament of celibacy, the youthful grace of righteousness, the delight of Sarasvatī, the chosen lord of all the lores, and the meeting place of all Sacred (revealed) knowledge; and he was followed by another youthful hermit, (a companion), worthy of himself and of equal age, who was gathering flowers for the worship of gods.

And I saw a bunch of blossoms with which he had decked his ear, which looked like the cluster of stars in the constellation Krittikā (Pleiades), and (the like of) which had not been seen before. 'Surely, it is the fragrance of this bunch that has subdued the scent of other flowers.' Thus I decided in my mind, and, as I gazed at the youthful ascetic, I thought, 'Ah! how abundant is the Creator's store of materials, with which to produce the highest excellence of form! For, having created the flower-arrowed Lord (Kāma), possessing transcendental beauty in the three worlds, he has produced another love-god, in the guise of a hermit, endowed with a richness of beauty surpassing Cupid's form. And I believe that, when Brahmā fashioned the moon's orb, gladdening as it is to the eye in the whole universe and created the lotuses that serve as Lakṣmī's pleasure-abodes, he was

only practising beforehand to gain skill in the creation of this ascetic's facial form; else what can possibly be his motive for the creation of similar things? And false indeed it is that the Sun, by means of its particular ray Suṣumnā, drinks up all the digits of the moon as it wanes in the dark fortnight; for all such beams of the moon, I ween, are entering into this fair form! **74.** How, otherwise, could there be such grace in a person practising penance, so full of troubles and destructive of beauty? Even as I thus thought, Love subdued me,—love which cares not to discriminate between merits and demerits (possessed by a person), and which, being an ardent partisan of beauty alone, is easily accessible in freshness of youth.

Then with sighs (of relief) and with my right eye unwinking and having eye-lashes slightly closed, I drank him in, as it were, with all eagerness, and was as though beseeching of him something inexpressible. 'Alas! why have I set about doing this thing, which is at once so improper, highly shameful to do and unworthy of a high-born maiden?' Even while I was feeling so, I lost mastery over my senses and, feeling as if paralysed, painted in a picture, and (yet), supported by some one, I gazed long at him, with all my limbs motionless. Then there escaped continuous sighs of breath as if to provide room for love within me; and my sense

of shame glided away, as if washed away by the string of drops of sweat.

Then there arose in my mind the thought, 'What an unworthy act is this on the part of the vile Cupid, who abandons me to this calm-minded ascetic, free (keeping aloof) from all thoughts of love ! Verily, the heart of women is thus exceedingly foolish, since it is unable to decide the fitness or otherwise of the object of love. Where indeed is this brightest home of lustre and penance and where are the stirrings of love that worldly (ordinary) men welcome ! Surely, in his heart he ridicules me for being thus deceived by the fish-bannered Kāma. And the wonder of it is that, though I do know all this, yet I cannot restrain my emotions. Oh ! how in an instant my heart, being thus deeply agitated by the mere sight of his form, has become helpless (i.e., is not its own master) It is best for me to go away from this spot, while I yet have my sense and while he has not clearly perceived this my levity, the wicked work of love. Perhaps, he will, in his anger at seeing me manifest feelings of love, so disagreeable to him, make me feel his curse ; for ascetics are by nature ever prone to wrath'. Having thus determined, **75.** I was eager to glide away, but, remembering that such class (of holy personages) were worthy of being revered by all, I made obeisance to him.

And as I bowed, because the commands of the Lord of love are irresistible, because the freshness of youth abounds in immodest behaviour, because the course of mind is unsteady, and the various incidents are ruled by destiny, in short, because my ill-luck was cruel and all the miseries had been ordained (by divine will) for him also, Cupid deprived him too of the stability of mind on his seeing my emotions and made him waver, even as the wind would render a flame tremulous. And by reason of the highly manifest change in him, I felt doubly inflamed with love, and at that very moment I fell into a state, indescribable and unfit to be detailed.

Then getting an opportunity, I drew near and bowing to the second ascetic, his companion, inquired thus, 'Your reverence, what is the name of this young ascetic and whose son is he? From which tree comes this bunch of flowers with which he has adorned his ears? For, this its fragrance that spreads far, is extraordinarily sweet and unsmelt before, kindles in me great curiosity'. And he smiled a little and spoke to me, 'Maiden, of what use will it be to you to enquire thus? But, if you have the curiosity, I will narrate. Listen! :—

'There lives in the world of the gods a great hermit called Śvetaketu, with his fame established in all the three worlds. Once, when he went down to the Celestial Ganges to gather lotuses for

worship, the goddess Lakṣmī, seated on a full-blown white lotus, enjoyed the sight of his form, most charming in the three worlds and got perturbed by love ; and immediately this lad was born. She then took him hugged in her bosom, and gave him to Śvetaketu, saying, 'Your holiness, pray accept him ; he is your son'. And he (Śvetaketu) performed (for him) all the rites pertaining to a child and gave him the name of Puṇḍarīka, by reason of his having been born in a Puṇḍarīka flower (white lotus); **76.** he then initiated him into a vow and had him instructed in a course of all the lores. And this is Puṇḍarīka (whom you see).

'As regards the cluster of blossoms, it comes from the Pārijāta tree, which arose from the Milky ocean when it was churned by the gods and demons. And how it found a place on his ear, contrary to his vow, I will tell now. This being the fourteenth day (of lunar fortnight), with a view to worship Lord Śiva (Gaurī's consort) abiding in Kailāsa, he set out with me from heaven and, as he was coming along the vicinity of the garden Nandana, the goddess thereof, herself emerged with this Pārijāta bouquet and, bowing to him, said, 'Holy sire, let this bouquet, proud of its superior elegance as an ornament, be placed on the tip of thy ear ; let the existence of Pārijāta have its object fulfilled.' And seeing her follow us with

these words, I told him, 'What is the harm, friend? Be pleased to accept it.' By force and against his will, I made it his ear-ornament. Now, the whole thing has been said in detail,—who he is, what this bouquet is and how it has been raised to his ear! And when he had thus spoken, the young hermit smiled a little and spoke to me:—

'Ah, inquisitive maiden, why didst thou trouble thyself with asking all this? If its sweet odour is pleasing to thee, do thou accept this (bouquet) please'. So saying, he drew very near and, taking it from his own ear, placed it in mine. Nay, he did not even see that from his hand, with its fingers made tremulous by the touch of my cheek, the rosary had dropped at the same time as his modesty glided away; but then, before it reached the ground, I seized it and playfully put it on to adorn my neck.

Such being the case (i.e., when things had taken such a course with us), my umbrella-bearer addressed me, 'Princess, the queen has bathed. It is almost time to return home. Do thou please go through thy bath.' And at her words, I was, like a newly captured elephant dragged on at the first (fresh) stroke with the goad, **77.** drawn away (from there) unwillingly and with great difficulty; then, somehow withdrawing my glance from his face, I went on to bathe.

And as I advanced, the second young sage,

seeing that he (Puṇḍarīka) was losing self-control like that, showed mock anger a little and said, 'Dear Puṇḍarīka, this is not at all worthy of thee. This is the way trodden by common (petty) men. For, the virtuous are rich in self-control. Wherefore dost thou, like a low person, not restrain thyself from being overcome with passion? Whence comes this perturbation of thy senses, unknown hitherto, which has reduced thee to this state? Where is thy old moral courage gone? Where is thy control over thy senses? Where, thy tranquillity of mind? Where too is thy inherited celibacy? Where are the teachings of thy guru and thy study of the Vedas? Whither are gone thy resolves of asceticism? Where then is thy intentness on penance, as well as thy rule over youthful impulses? Verily, all knowledge is fruitless; the study of moral codes loses its value; all good training is of no use; the power of discrimination derivable from guru's teaching becomes unavailing; wisdom is worthless and learning (proficiency in Vedas etc.) leads to nothing, since even persons like thee are polluted by the influence of passion, and overcome by frailties (such as sensuality). How is it that thou didst not notice that the rosary had fallen from thy hand and had been carried away? Alas! What an absent-mindedness! (or, how good sense fails!) Surely, the rosary has been carried away by her.

Hold back at least this heart of thine, which is also being attracted by this knavish girl.'

Thus addressed by him, Puṇḍarīka felt as it were a little abashed and replied, 'Dear Kapiñjala, why dost thou misjudge me ? I do not put up with this impudent girl's fault in having taken away my rosary'. So saying, he next spoke to me, with his moonlike face, charming as it was on account of its feigned anger:—"Rash girl, thou shalt not move even a step from this spot without giving back my rosary". When I heard it, I loosed a single string of pearls from my neck, and, with the words "Holy sire, accept this rosary please," **78.** I placed it in his outstretched hands, while yet he was absent-minded, with his eyes fixed on my face ; then, I went down to bathe ; and rising up (from bath), I was, like a river driven backwards with difficulty, led away (from him) by force by my companions, and I returned home with my mother, thinking only of him all the while.

Going home, I entered the women's apartments and felt distressed at my separation from him. 'Am I really back, or do I still remain there itself ? Am I alone, or with my attendants ? Am I silent, or engaged in conversation ? Am I awake, or asleep ? Which things are pleasant and which, unpleasant ?' All this I perceived not. And being ignorant as I was of love-affairs, I knew not too

whither to go, what to do, or listen to, what to see or speak, whom to tell, or how to remedy it. So then, I merely got up the palace set apart for princesses, dismissed my companions and shut out all my attendants from entry at the door. Then giving up all my occupations, I stood alone and motionless with my face placed against the jewelled window ; then I gazed at that very region which, owing to his presence therein, looked as though decorated and adorned with the rising of the full moon and was delightful to behold ; I longed to ask about his affairs, even of the breeze coming from that quarter, of the scent of the woodland flowers, or of the song of the birds ; I felt a liking even for the misery of penance, because of its being acceptable (endearing) to him ; I attributed grace to the ascetic garb since he accepted it, charm to the Pārijāta flower because it came in contact with his ear, and delightfulness to heaven because he dwelt there. And with my face turned towards him alone, though far away, as the lotus-bed to the Sun, I stood motionless, bearing on my neck the same rosary as before and having one of my cheeks thrilled by means of the Pārijāta bouquet placed in my ear.

Now, my betel-box-bearer, Taralikā had been with me to bathe ; but she returned after me rather very late and gently addressed me thus, while I was in such a sad plight:—**79.** “Princess, one

of the two young ascetics, of divine form, whom we beheld on the bank of the Acchoda lake,—he by whom this bouquet of the heavenly tree was made thy ear-ornament,—eluded the glance of the other, and, coming with noiseless steps from behind a thicket of flowering creepers, approached me as I was coming on and thus asked me concerning thee:—‘Maiden, who is this girl? Whose daughter is she and what is her name? And whither does she go?’ I replied, ‘She is the daughter, Mahāśvetā by name, of Hamsa, the lord of all the Gandharvas; now she has set out for the Hemakūṭa mountain, the abode of the Gandharvas’. When I had said thus much, he was silent for a moment thinking of something within, then looked long at me with a steady gaze and, showing as if he had a request to make, courteously spoke to me again:—‘Damsel, young as thou art, this thy noble form, is not false to thy nature, (i.e., entirely agreeing with thy noble mind) and shows steadfastness. Pray, grant me therefore one request I make of thee.’ Thereupon I saluted him with folded hands and courteously replied, ‘Holy sire, why speak thus? Of what consequence am I? High-souled men like thee, worthy of reverence in all the worlds, do not even cast their glance, highly purifying of sins as it is, on persons such as I am, except by virtue of accumulated merit; much less, will they deign

to give a command ! Be pleased, therefore, to say freely what is to be done. Let me be honoured by thy bidding.' Thus addressed by me in a friendly strain, he looked exultingly at me as though I was a friend, a benefactress or a giver of life ; then taking a shoot from a Tamāla tree close by, he crushed it on the stony surface ; he then tore off a piece from his upper bark-garment and, with the Tamāla juice writing on it with the point of the nail of the little finger of his lotus-like hand, placed it in my hand saying, 'Let this letter be secretly handed over by thee to that maiden, when alone.' So saying, she (Taralikā) took it out from the betel-box and showed it to me. **80.** I took from her hand that bark-letter and saw the following Āryā verse written on it, (its substance is):—

Like to a swan on Mānas lake, lured far
By Mukta plant, through quarters cleared,
By pearly wreath, full white like lotus-stalk,
My love seduced, is drawn to thee with hope.

And when I read it, it increased my mental malady all the more ; and being agitated by it, like a river in flood, I felt greatly afflicted at heart. And thinking that Taralikā, in having seen him a second time, was blessed as it were with the sovereignty of the three worlds, I tenderly stroked the fine curls of hair on her cheek, and, showing as though the condition of mistress and maid were

reversed, I enquired again :—‘Taralikā, pray tell me how he was seen by thee. What did he say to thee ? How long didst thou stay there ? How far did he follow behind us ? In such conversation did I, shutting out all my attendants, spend the day with her in that palace itself.

Then, when the sun’s orb hanging at the edge of the sky became crimson, and when the lotus-beds, lined with bees that had got into the interior of the half-shut red lotuses, had begun to close as though their hearts were made gloomy by the swoon at their separation from the sun, my umbrella-bearer approached me and said, ‘Princess, one of those young ascetics waits at the door and says he has come to beg for the rosary.’

And at the mere mention of a hermit’s name, I seemed to approach the door, though I stood still at the same spot and, suspecting the cause of his coming, I summoned another chamberlain and sent him saying, ‘Go and admit him’.

Page 81. And a moment later, I saw the young hermit Kapiñjala coming, who was a worthy companion of Puṇḍarīka, even as the spring is to love, and the southern breeze to the spring. And as he drew near, I observed that his appearance betrayed as it were great perturbation and a vacant mind. I rose and bowed to him, and respectfully fetched him a seat myself. When he had seated

himself, I washed his feet perforce and much against his will, and dried them on the edge of my upper robe ; I then sat by him on the bare ground. Thereupon, having waited for a moment as if eager to say something, he cast his glance on Taralikā, who sat close by me. And knowing as I did his intention at a glance, I said, 'Holy sir, she is not distinct from myself (i.e., we are one and the same) ; thou mayest speak fearlessly.'

Thus addressed by me, Kapiñjala replied, "Princess, what shall I say ? For very shame, I cannot express what I have to say. Ah ! what a disparity between the passionless ascetic, who, living on roots and fruits, finds delight in the woods, and this world of illusion mostly full of love-affairs, which is suitable for men of passion and is stained with longing for earthly pleasures. Unworthy indeed all this is ! Look, how fate has begun to act ! Quite easily does God turn people into a laughing-stock ! I know not if this fits with the bark-robcs, or is consistent with matted locks ; is this meet for penance, or is this an essential part of religious instruction ? A mockery (of this term, ascetic) this is, never known before ! But this much is true, namely the matter must needs be told. There is no other course visible ; no other remedy is available ; no other refuge is perceived, nor is there any other way (out of the difficulty). And if the matter

remain untold, a great calamity will suddenly occur. A friend's life must be saved, even at the loss of our own. So I will tell it :—

“You might remember how in your very presence I rebuked him (Puṇḍarīka) so harshly with an air of anger. **82.** Having said that much, I left him and, feeling indignant (or sorry), I went away from there to another place, leaving the task of gathering flowers. And after thou hadst departed, I stayed for a short time. ‘Now that he is left alone, what will he do?’ This thought having struck me, I turned back and, hiding myself behind a thicket, examined the spot. But when I did not see him there, there arose within me the thought, ‘Can it be that he has gone close behind the maiden herself, with his feelings guided by (lit., in the power of) love? Now that she has gone away, he has perhaps regained his reason and, feeling ashamed, is unable to come within my sight; or, has he gone away from me in wrath?; or, may it be that he has betaken himself from there to another region in search of myself?’ Thus surmising, I waited there some time. But being distressed by his separation (absence) even for a moment, to which I had not been used ever since my birth, I again fell to thinking, ‘Perhaps he might, in shame at the failing of his mental firmness, do something unto-ward; for there is nothing that one will not do

through shame. It is not advisable, therefore, to leave him alone.' With this resolve, I earnestly set about finding him out. And while searching, I apprehended this calamity or that, in my mind which, on account of its affection for my friend, felt the more discouraged, the longer I did not see him, and I wandered long, examining glades of trees, creeper-bowers among the sandal avenues, and the banks of lakes and directing my glance minutely on all sides.

"At last I found him staying in a thicket of creepers near a lake, which was highly charming, looking by its close growth as though wholly made of flowers, of bees, of cuckoos and of peacocks, and which was, as it were, the very birth-place of spring ; because of his having given up all activity, he was as one painted, or engraved, or palsied or dead, or deeply asleep, or in a trance of meditation; though thus motionless, yet he was falling off from his proper conduct ; he was being tormented by Cupid, who remained unseen as if through fear of being cursed ; by being perfectly motionless, **83.** his body appeared to be deserted by the senses which had, as it were, entered into him to behold his beloved that dwelt in his heart, and had vanished (or, lurked in) in fear at the unbearable torment (or heat), or had departed in great wrath at the agitation of his mind ; he was shedding torrents of

tears from both his eyes steadily closed ; he was struck by the flower-arowed Kāma with campaka buds falling from above, with their fragrance drunk in (enjoyed) by swarms of bees, as if it were with smoking, fiery barbs ; like the moon at dawn, he was robed in (lit., appropriated by) paleness ; like the stream of the Ganges in summer, he had dwindled into thinness ; like unto a sandal tree, he was withering away with the fire at heart ; he seemed to be a different person, unseen before and unfamiliar, or to have entered on another birth ; he had reached the highest pitch of the influence of love, and his former features could no longer be recognised in him.

And with unwinking eyes, I long looked at him, placed as he was in such a plight and, feeling dismayed, thought thus in my trembling heart, 'Verily, the influence of love (lit., the fish-bannered one) is thus irresistible, for by him this Puṇḍarīka has been in an instant brought to a new condition, for which there is no remedy ! How else could such a storehouse of learning have become useless all at once ? Alas ! very strange it is that this Puṇḍarīka who, from his childhood has been firm of nature and unswerving in conduct, and whose life was enviable to me and the other young ascetics—that he, like an ordinary man, despising knowledge, disregarding the power of penance, and casting off (uprooting) serenity altogether, has been paralysed

by love ! Rare indeed is youth that swerves not from rectitude !' Then I drew near and, sitting down on a part of the same stone, with my hand resting on his shoulder, asked him while yet he had not fully opened his eyes, 'Dear Puṇḍarika, tell me what this means.'

Then with great difficulty he opened his eye, which seemed stuck together by its long closing, which was ruddy from incessant weeping and flooded with streams of tears and which, being much inflamed and in pain, **84.** shone like a bed of red lotuses, veiled in white muslin ; he looked at me long with a dull glance, heaved a long, long sigh and, in loose accents broken by shame, spoke very slowly and with difficulty, 'Dear Kapiṇjala, why ask me thus, when thou knowest the affair thyself ?' Hearing it, and from his very condition, concluding thus in my mind, 'He is suffering from a cureless malady ; but still, one should by all means do one's utmost to hold back one's friend from following an evil course', I replied, 'Dear Puṇḍarika, I know it well. I will only ask this much,—'Has this course, which you have taken to, been taught by your gurus, or learnt from the Sacred books ? Or is it a means of acquiring religious merit, or a fresh form of penance, or a path leading to heaven, or the mystery of vow, or a device to attain salvation, or again a new mode of self-restraint ? Does it become

you even to imagine it, much less to tell or see? Why! Like a fool, you do not know that you are being made a laughing-stock by that miscreant Manmatha! For, it is only a fool that is afflicted with love. What hope of happiness is there for you in (or, why this your longing for) such things as these, which are condemned by the good, but highly esteemed only by the base? Whosoever fancies (or believes) that there is happiness in the pleasures of sense, which are attended with many a misery, is but a fool, and he really waters a thicket of poisonous creepers, under the (mistaken) idea of religious duty, or embraces a sharp sword for a lotus-wreath, or clasps a black serpent, taking it for a line of smoke of black aloes (Agaru tree), or touches a burning coal for a diamond. Though knowing as you do the nature of sensual pleasures, why do you, like a fire-fly having feeble light carry a knowledge that is of no efficacy in time? For you do not restrain your senses, which, being agitated by the growth of intense passion (the quality of Rajas), deviate from good conduct, even as streams, getting turbid with diffusion of thick dust, start out of their courses (into wrong ones); nor do you control the tossing of your mind. Who, in truth, is this love-god (i.e., of what account is he)? Summoning your firmness, do you menace this miscreant. **85.** As I spoke thus, he interrupted

me and, wiping his eyes streaming with tears poured through his eye-lashes, he caught hold of my arm in the palm of his hand, and said, 'Friend, what need of much talk ? Thou (at least) art entirely unaffected (i.e., thou art in thy natural state). Thou hast not fallen within the range of love's shafts, as malignant as the effects of snake-poison ! It is all easy to advise another ; but he alone is fit for advice, who has his senses, who keeps his mind unimpaired, who sees, or hears, or makes out what he has heard, or who is able to discern good and evil. But all this is far removed from me (i.e., impossible in my case). Somehow my life does yet linger on thus, without any effort on my part. The time for advice is long past ; the opportunity for firmness of mind has been let slip ; the time for discrimination has passed away ; the hour for judgment and consequent stability of the mind is long gone. Who but thee should give advice at this time or who should ward me off from the path of evil ? And whom else than thee should I listen to ? Who else in this world is my friend like thee ? What shall I do, inasmuch as I am unable to restrain myself ? Thou hast, at this very moment, seen my wretched plight. The time, therefore, for good counsel is now past. While yet I am alive, I wish that something was done to cure the fever of love. My limbs are, as it were, baked ; my heart is

seething, my eyes are burning and my body is inflamed as it were. Pray do, therefore, what the occasion demands.' So saying he became silent.

Though thus addressed, I advised (or roused) him again and again; and, as he would not listen, even when I, tenderly and conciliatingly, exhorted him in words refined with the teachings of the Śāstras and containing parallel instances (to his own case), together with legendary histories, then I thought, 'He is gone too far; it is not possible to turn him back. All advice is now useless; so, I will, first of all, endeavour to preserve his life.' When with this resolve, **86.** I now and then strewed couches of lotus-leaves (for him), again and again anointed him with sandal, repeatedly removed his perspiration, and constantly fanned him with plantain-leaves, the thought arose in my mind, 'Verily, nothing there is that love cannot accomplish! For, how great is the difference between this Puṇḍarīka, who like a fawn, is simple in nature and content with his woodland home, and the Gandharva princess, Mahāśvetā, who is a galaxy of graces and coquetry? Surely there is naught in the world that is hard or difficult for love to accomplish, and that is not subdued by him, or is unfit to be done. Even in regard to matters hardest to accomplish, he behaves with indifferent scorn; and nobody can oppose his will. What need we say

about sentient beings, if he can bring together even things without sense? If he wills, even the group of night-lotuses (water-lilies) falls in love with the rays of the (day-making) sun, and the lotus-bed leaves its hatred of the moonbeams; even night is blended with day and moonlight itself resembles (turns into) darkness. Could anything else be difficult of accomplishment for him (love-god), if by now this ascetic, Puṇḍarīka who is an unfathomable ocean of serenity, has been reduced to the lightness of grass? Where is his former penance and where is his present condition? Certainly, this is an irremediable ill that has befallen him. What must be done now? How shall I act? Whither shall I go? What refuge, or resource, or help, or means, or expedient, or shelter is there by which his life may be preserved, or again by what skill, or device, or mode of action, or support, or brilliant idea, or solace may he yet live? These and such other thoughts arose in my dejected mind.

But again I reflected, 'What will it avail to dwell on this useless thought again and again? His life must be sustained by some means, foul or fair. And there is no other means of saving it but by (bringing about) his union with her. **87.** Being timid by reason of his youth and thinking that this love-affair is contrary to his vow, unseemly and a mockery as it were in himself, surely he will not,

even at his very last breath, seek to gratify his longing by himself approaching her. But this, his malady of love will brook no delay. Wise men hold that a friend's life must at all times be saved by any deed, however reprehensible. Hence, though it is a highly disgraceful and unworthy action, yet it has become incumbent on me to do it. But what else can be done? What other course is there? I will certainly go to her and tell her his condition'. Thus thinking, I left the place on some pretext and came here, without informing Puṇḍarīka of it, lest he should, on seeing me inclined to do an unworthy thing, perhaps feel ashamed and hold me back from it. This being the state of affairs, thy ladyship is the best judge of what action is suited to the occasion, worthy of so intense a love, consistent with my coming and highly proper for thyself.' With these words, he became silent, with his eyes fixed on my face, to know what I would say.

But when I heard it, I was plunged, as it were, in a pond of nectar-like happiness, floating above all joys, and seated on the highest pinnacle of all desires, and as my ecstatic joy was being manifested by tear-drops of joy, which streamed down without touching the middle of my cheeks, because my face was somewhat bent down in bashfulness felt at the moment, I thought at once, 'Luckily,

this Love tortures him too, as well as he does me, and thus while tormenting me, he has really showed me kindness in some measure ; and if such indeed is Puṇḍarīka's plight, what aid has not Love given me and what has he not accomplished for me ? Who else can be such a friend (or kinsman) as he is ? How indeed could false words escape, even in dream, the lips of the calm-minded Kapiñjala ? If this be so, what, on my part, must I do now and what should I say in his presence ?' Even as I was thus deliberating within me, a portress entered in haste **88.** and said to me, 'Princess, the queen is now coming, having learnt from the attendants that thou art unwell'. On hearing this, Kapiñjala, fearing the contact of a great crowd, quickly rose, saying, 'Princess, this will cause great delay ; now the sun, the crest-jewel of the three worlds, is about to set. So, I will depart. Here I fold my hands in salutation (to thee) as an offering for thy saving the life of a friend, most dear to me in every way. This is the utmost wealth that I have'. So saying, and without waiting to give me time to reply, he went away, somehow getting out of the doorway, which was blocked by the attendants who heralded the approach of the queen on all sides. Then the queen came to me and, after a long stay, returned to her mansion. But, my heart being vacant, I knew not what she had, on coming.

there, done, or said or attempted.

When she (the queen) had gone, and when the sun had set, and the world of mortals had been enveloped in darkness, I, being at a loss what to do, asked Taralikā, 'Dear Taralikā, dost thou not see that my mind is greatly confused? My senses are perplexed with irresolution (as to the course of action); I am unable myself to decide in the least as to what I should do now. Pray, do thou tell me what is proper to do. Kapiñjala is gone, having said so much in thy very presence. How would it be if I, like a low-born girl, cast off bashfulness, abandon firmness of mind, give up modesty, disregard people's reproach, transgress good manners, violate good conduct, despise noble birth, submit to dishonour, and acting blindly through love, and without my father's permission, or my mother's approval, go to him myself and offer him my hand? If so, there will be a breach of duty from such transgression against my parents. But if, having regard to my duty, I should follow the other alternative (of not going there) and thereby court death, even here, there is first the ruin of intimate friendship (or, the rejection of the request) of the reverent Kapiñjala, who had come hither of his own accord in highest friendship (or, with a request made for the first time); **89.** there is again this other thing:—If, perchance the destruction of his

(i.e. Puṇḍarīka's) life should result from the disappointment of his hopes caused by me, there would accrue the heinous sin of causing the death of an ascetic.' While yet I was thus addressing her, the East became gray with the feeble glimmering light of moonrise.

Then, the eastern quarter was being rendered white with moonlight, as if with the powder of pearls from the frontal protuberances of the elephants of darkness, torn open by the claws (rays) of the lion of moon; very slowly the moonlight spread out and made bright the face of night, as if with the flash of her teeth as she gently smiled at the sight of the moon. And then, the night shone with the moon's orb, as if it were with the circle of Śeṣa's hoods, rising up from the nether regions and breaking through the earth.

NOTES ON
KĀDAMBARĪ SAṄGRAHA
PŪRVABHĀGA.

कादम्बरी, the original work of Bhaṭṭa Bāṇa is named after its heroine. विषयविषयिणोरभेदोपचारात्. Or कादम्बरीम् अधिकृत्य कृता कथा कादम्बरी. In this latter significance, the तद्धित suffix अण् is added by the rule of Pāṇini :—अधिकृत्य कृते ग्रन्थे and drops by the application of the Vārtika :—लुबाख्यायिकाभ्यः प्रत्ययस्य बहुलम्. आख्यायिका means a literary prose-work of narration.

आसीत्. The principal clause of this sentence is शूद्रको नाम राजा आसीत्—There was a king named Śūdraka. The etymology of the word राजन् is to be explained thus. रञ्जयति (प्रजाः) इति राजा—one who pleases his subjects. This etymology is supported by Kālidāsa—

यथा प्रह्लादनाच्चन्द्रः प्रतापात्तपनो यथा ।

तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् ॥

Raghuvamśa, Canto IV-12.

Another etymology of the word राजन् may be given as राजत इति राजा one who shines. The rest of the sentence consists of words and phrases which are adjectival to राजा. अशेषाः नरपतयः, तेषां शिरांसि, तैः समभ्यर्चितं शासनं यस्य सः अशेषनरपतिशिरःसमभ्यर्चितशासनः. His command was honoured by all the ruling princes with bent heads. As suzerain lord he gave orders to all rulers, which

were readily obeyed by them, but he had to obey none. Consequently, अपरः पाकशासन इव (स्थितः) He was like a second Indra. Indra is called पाकशासन because he slew the demon Pāka. Vide Bhāgavata :—

उदयच्छद्रिपुं हन्तुं वज्रं वज्रधरो रुषा ।

स तेनैवाष्टधारेण शिरसी बलपाकयोः ॥

ज्ञातीनां पश्यतां राजन् जहार जनयन् भयम् ॥

Another derivation is पाकान् (शिशून् i.e. अज्ञान्) शास्ति (उपादिशति) इति One who guides the ignorant folk. चतुर्दधिमालामेखलायाः चत्वारः उदधयः, तेषां माला मेखला (रक्षणा) यस्यास्तस्याः adjectival to भुवः. The earth is described as a lady having for her girdle the circle of the four oceans. Bhānucandra takes मेखला to mean अवधि limit. उदकानि धीयन्तेऽस्मिन्निति उदधिः the store of water, the ocean. The word उदक is changed to उद when it forms the उत्तरपद of a name and is followed by the words पेष, वास, वाहन or धि e.g. क्षीरोदः, उदपेषं पिनष्टि. उदवासः उदवाहनः but उदकगिरिः. Vide Pāṇini :—उदकस्योदः संज्ञायां and पेषंवासवाहनधिषु च. उदधिः means also a cloud, a lake and a water-jar. प्रतापानुरागावनतसमस्तसामन्तचक्रः प्रतापः (कोशदण्डजं तेजः) अनुरागः (स्नेहः) ताभ्यां अवनतं समस्तं सामन्तचक्रं यस्य सः. What with his valour and what with his affection he had made the whole host of neighbouring kings bow down in loyalty to him. चक्रं (समूहः) multitude ; also, wheel, Viṣṇu's disc-weapon, ring and horizon. सामन्त a neighbouring king, a feudatory prince. अवनत past participle of नम् with अव to bend. महाश्वर्याणां कर्ता an instance of कर्मणि षष्ठी Genitive used in the

sense of the accusative. Vide Pāṇini :— कर्तृकर्मणोः कृति. आश्चर्य uncommon feats of valour etc. आहर्ता कृतूनां similarly a case of कर्मणि पष्ठी. क्रतुः a sacrifice. Vide Amara :—यज्ञः सवोऽध्वरो यागः सप्ततन्तुर्मखः क्रतुः. आदर्शः सर्वशास्त्राणां He was a mirror, (मुकुरः) in which all the śāstras were reflected i.e., he had completely mastered them. कला means the arts, 64 in number, such as music, dance etc. ; कुलभवनं Principal abode ; parental home. आश्रय patron, place of refuge. रसिकाः men of taste and feeling. रसोऽस्यास्तीति रसिकः.

यश्च मनसि धर्मेण. यः co-ordinative relative meaning 'and he.' It is the subject of अनुकरोति. From मनसि धर्मेण up to रूपे मनसिजेन, the word वसता has to be imported from तेजसि सवित्रा च वसता with the necessary modifications of gender. मनसि (वसता) धर्मेण, क्रीपे (वसता) यमेन, प्रसादे (वसता) धनदेन, प्रतापे (वसता) वह्निना, भुजे (वसन्त्या) भुवा, दृशि (वसन्त्या) श्रिया, वाचि (वसन्त्या) सरस्वत्या, मुखे (वसता) शशिना and so on. The king's different limbs and qualities are here described as being presided over by different deities. This is in consonance with the theory अष्टाभिर्लोकपालानां मात्राभिर्निर्मितो नृपः. Consequently सर्वदेवमयस्य नारायणस्य अनुकरोति He imitates Nārāyaṇa who is no other than all the gods put together. The appropriateness of the comparison is further brought out by the adjective प्रकटितविश्वरूपाकृतेः प्रकटिता विश्वरूपा आकृतिः येन तस्य. Nārāyaṇa has manifested himself in all the forms of the Universe. सर्वदेवमयस्य The suffix मय (मयट्) is added in the following senses. (a) In the

sense of ततः आगतं coming or resulting from a person or cause. e.g., सममयं विषममयं देवदत्तमयं. Vide Pāṇini :— हेतुमनुष्येभ्योऽन्यतरस्यां रूप्यः, मयट् च. (b) In the sense of (i) विकार (made of) e.g. अद्ममयं and (ii) अवयव (consisting of) e.g. मूर्धामयं. Vide Pāṇini मयड्वैतयोर्भाषायामभक्ष्याच्छादनयोः. (c) In the sense of (i) प्राचुर्य (full) e.g. अन्नमयं अपूपमयं. अन्नमयं refers to अन्नं itself (ii) प्राचुर्य (full of) e.g. अन्नमयो यज्ञः. Here अन्नमय refers to यज्ञ. Vide Pāṇini :—तत्प्रकृतवचने मयट्. The formation of सर्वदेवमयः may be explained according to c (i) above. सर्वे च ते देवाश्च सर्वदेवाः, प्रकृताः सर्वदेवाः सर्वदेवमयः, or better thus :—सर्वदेवा (एव) सर्वदेवमयः i.e. तत्स्वरूपः. Vide Śekhara :—तत्प्रकृतेति—तद्ग्रहणं वाक्यभेदेन प्राचुर्याभावेऽपि अत्यन्तस्वार्थिकमयडर्थ, तेन चिन्मयं ब्रह्मेत्यादि सिद्धं. Nārāyaṇa is so called, because he reposed in water at the beginning of the creation. Vide Manu :—

आपो नारा इति प्रोक्ता आपो वै नरसूनवः ।

ता यदस्यायनं पूर्वं तेन नारायणः स्मृतः ॥ (I-10)

The genitive in नारायणस्य is to be justified on the principle कर्मणः शेषत्वविवक्षायां षष्ठी. (Cf. ननु कलभेन यूथपतेरनुकृतम्) The genitive is used to denote its relationship in general, with the verb. If the specific relationship of कर्मत्व is meant, then the accusative should be used. So, the form नारायणं अनुकरोति is also admissible. अनुकरोति Takes after, resembles, Present tense used in the past significance. Imperfect अन्वकरोत्, Perfect अनुचकार, Aorist अन्वकार्षीत्. भगवतः. भगोऽस्यास्तीति भगवान् Supreme Deity. ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः । ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा ॥

तस्य च. संध्यायमान Present participle of the nominal verb derived from संध्या, tinged red. वेत्रवत्या. Kale says, 'This (the Vetravati) is the modern Betwa. It rises on the north side of the Vindhya range, and pursuing a north-easterly course of 340 miles, traverses the province of Mālva and the south-west corner of Allahabad and falls into the Yamunā below Kalpee. In its earlier course, it passes through Bhilsa or Vidiśā.' विदिशा, the modern Bhilsa, —is the capital of the country of Daśārṇa which is the eastern part of Mālva. Cf. तेषां (दशार्णानां) दिक्षु प्रथितविदिशालक्षणां राजधानीं (Meghadūta). राजधानी, धीयते अस्यामिति धानी, राज्ञः धानी capital.

सः refers to the king, and is the subject of उवास. विगतराज्यचिन्ताभारनिर्वृतः. He had put down all his enemies and brought the whole world under subjection. There was peace and order in the country, and the task of administration was easy. Being thus free from cares and troubles, he felt happy. राज्ञो भावः कर्म वा राज्यं. निर्वृत Past participle of वृ with निर् to be happy. Distinguish it from निर्वृत्त (accomplished) and निवृत्त (returned). वलयमिव लीलया भुजेन भुवनभारमुद्रहन्. The task of governing the country was, to him, but a sport, and he felt the burden of protection no heavier than if it were a bracelet. अमरगुरुमपि. The preceptor of gods is Bṛhaspati who is considered the standard of wisdom and intellect.

Page 2. उपहसद्भिः. The ministers were superior even to Brhaspati in point of wisdom. उपहसद्भिः and the next five instrumentals qualify अमात्यैः अनेके च ते कुलक्रमागताश्च तैः अनेककुलक्रमागतैः descended of a long line of ancestors; hereditary. They were not upstarts, but well-born and worthy of the king's confidence. अलुब्धैः not greedy or selfish. स्निग्धैः devoted and sincere. अमात्यैः अमा (सह समीपे वा) भवः अमात्यः lit. a companion of the king; a minister. Vide Amara:—मन्त्री धीसचिवोऽमात्यः. समानानि वयः विद्या अलंकारश्च येषां तैः समानवयोविद्यालंकारैः This and other instrumentals qualify राजपुत्रैः. अग्राम्य not vulgar, refined, courtly. इङ्गितं आकारश्च, तौ विदन्तीति तैः इङ्गिताकारवेदिभिः. इङ्गितम् Internal thoughts, secrets. आकारः Expression of face etc. as giving a clue to one's intention or mental disposition. केसराः (जटाः) अस्य सन्तीति केसरी lion. किञ्चित् शृणाति इति किशोरकः diminutive of किशोरः a colt; Cf. किशोरोऽल्पवया हयः; here used in the general sense of a young one of an animal; elsewhere means a lad or minor; sun. विक्रम एव एको रसो येषां तैः विक्रमैकरसैः The princes were heroic and ever wished to revel in feats of valour. अपि विनयव्यवहारिभिः विनयेन व्यवहार एषामस्तीति तैः Naturally enough, men of might and valour would not be modest; but the princes, though highly heroic, were at the same time modest and polite in their conduct. आत्मनः प्रतिबिम्बैरिव (स्थितैः) So closely did they resemble the king in every respect that they looked, as it were, his very images. Siddhacandra takes it to

mean that, because they always followed, they looked like his shadow (प्रतिच्छाया). रममाण Present participle of रम् (to sport). उवास Perfect 3rd person singular of वस् to dwell, 1st conjugation Parasmaipada. विजेतुं इच्छुः विजिगीषुः, तस्य भावः तत्ता तया विजिगीषुतया. He ever longed to make fresh conquests. महासत्त्वतया It is generally believed that persons like the lion, that are strong and brave, feel but feeble lust. सत्त्वं Strength, bravery, also truth, character, substance, wisdom and life. Vide Hemacandra :—‘सत्त्वं द्रव्ये गुणे चित्ते व्यवसायस्वभावयोः । पिशाचादावात्मभावे बले प्राणेषु जन्तुषु ॥

तृणमिव...आकलयतः He looked upon womankind as mean and trivial as straw. Cf. ‘तृणे वा स्त्रैणे वा मम समदृशो यान्तु दिवसाः’ (भर्तृहरिः). लघ्वी वृत्तिः यस्य तत् लघुवृत्ति light-hearted, useless, adjectival to स्त्रैणं (स्त्रीणां समूहः) womankind; also womanly nature. Similarly पौंसं. प्रथमे...रूपवतोऽपि. The king was both young and lovely. Yet, unlike most men of his age and beauty, he was above all temptations regarding women. आकलयतः, वर्तमानस्य and रूपवतः are adjectival to तस्य. संतान progeny, offspring, race, also one of the five kalpa trees. व्यतिकरः union, also destruction. सत्यपि...अवरोधजने. Locative absolute, construe with वन्तिपराङ्मुखः दिवसमनयत्. संगीतकप्रसङ्गेन In the course of संगीतकं. Triple symphony; public entertainment consisting of songs attended by instrumental music and dancing. Vide Bhānucandra :—गीतनृत्यवाद्यत्रयं प्रेक्षणार्थं कृतं संगीतकमुच्यते. मृगया मृगाः यायन्ते (प्राप्यन्ते) अस्यां इति or मृग्यन्ते पशवोऽस्यामिति, or

मृगं यात्यनया इति; Hunting, chase. Vide Amara:—
 आच्छोदनं मृगव्यं स्यादाखेटो मृगया स्त्रियाम्. आख्यानकं, a short
 legendary narrative, an episode. आख्यायिका a con-
 nected story or narrative, *e.g.* वासवदत्ता, हर्षचरित etc.
 Prose compositions are divided into (i) कथा (*e.g.* काद-
 म्बरी) and (ii) आख्यायिका. An आख्यायिका is thus defined.
 आख्यायिका कथावत् स्यात् कवेर्वशादिकीर्तनम् । अस्यामन्यकवीनां च वृत्तं
 गद्यं कचित्कचित् ॥ कथांशानां व्यवच्छेद आश्वास इति बध्यते । आर्यावक्ता-
 पवक्त्राणां छन्दसा येन केनचित् । अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम् ॥
 But Daṇḍin makes no distinction between कथा and
 आख्यायिका. इतिहासः (इति ह आस, so it has been). Heroic
 history: history (legendary or traditional) or इतिह
 (पारम्पर्योपदेशेऽव्ययं) आस्तेऽस्मिन्निति इतिहासः. It is thus defined:-
 धर्मार्थकाममोक्षाणामुपदेशसमन्वितम् । पूर्ववृत्तकथायुक्तमितिहासं प्रचक्षते ॥
 पुराणं (पुरा भवं or नवं । पुरा अतीतानर्थान्वर्णयति । or पुरा नीयते) A
 set of well-known sacred works, 18 in number,
 which contain the whole body of Hindu Mythology
 and the authorship of which is ascribed to Vyāsa. A
 Purāṇa treats of 5 topics—सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि
 च । वंशानुचरितं चेति पुराणं पञ्चलक्षणम् ॥ (Amara). शुश्रूषा Deside-
 rative of श्रु *lit.* desire to hear; service. अक्षरे च्युतं यत्
 अक्षरच्युतकं a kind of artificial composition in which a
 different meaning is got by the omission of a letter.
 Example: कुर्वन्दिवाकराश्रेष्ठं दधच्चरणडम्बरम् । देव यौष्माकसेनायाः करेणुः
 प्रसरत्यसौ ॥ Here another meaning is got by omitting
 क in करेणुः *i.e.* by taking रेणुः. Similarly in मात्राच्युतक,
 a different meaning is conveyed by the omission of
 a मात्रा. Example: मूलस्थितिमधः कुर्वन् पात्रैर्दृष्टो गताक्षरैः । विटः

सेव्यः कुलीनस्य तिष्ठतः पथिकस्य सः ॥ If in the word विट्, the इकारमात्रा is omitted, the meaning becomes applicable to a वट्. बिन्दुमती a kind of composition in which the letters in a verse with their short and long sounds etc. are indicated by ciphers and the verse is to be made out of them. Example :—

[illegible]

ॐ नमो भगवते वासुदेवाय ॥

Solution :—त्रिनयनचूडारत्नं मित्रं सिन्धोः कुमुद्वतीबन्धुः ।

अयमुदयति घुसृणारुणरमणीवदनोपमश्चन्द्रः ॥

गूढचतुर्थपादं गूढः चतुर्थः पादो यस्य तत्. It is a sort of riddle in which, the first three lines being given, the fourth is required to be found out from the context, though it is really hidden in those three lines. Example 'न सँज्जति' क्वचिद्दोषे प्रीणाति जैगतां मर्नः । यँ एकः स परं श्रीमान्...॥ Here by taking the letters in the order denoted by 1, 2, 3 etc. the fourth line चिरं जयति सज्जनः is got. प्रहेलिका (also प्रहेलिः). A riddle or conundrum in which one sense is expressed in the words while the inner, real is concealed. It is thus defined in विदग्धमुखमण्डन—व्यक्तीकृत्य कमप्यर्थं स्वरूपार्थस्य गोपनात् । यत्र बाह्यान्तरावर्थौ कथ्येते सा प्रहेलिका ॥ It is of two kinds:—शाब्दी (expressed) or आर्थी (implied). (1) शाब्दी यथा—सदारिमध्यापि नवैरियुक्ता नितान्तरक्ताप्यसितैव नित्यम् । यथोक्तवादिन्यपि नैव दूती का नाम कान्तेति निवेदयाशु ॥ Here the answer is शारिका. Or पयस्विनीनां धेनूनां ब्राह्मणः प्राप्य विंशतिम् । ताभ्योऽष्टादश विक्रीय गृहीत्वैकां गृहं गतः ॥ Here by taking धेनूनां (adj.

to विंशति) to mean धेन्वा ऊना धेनूना, तां (one less than twenty i.e. nineteen), the real meaning is got. (2) आर्थी यथा—तरुणालिङ्गितः कण्ठे नितम्बस्थलमाश्रितः । गुरुणां सन्निधानेऽपि कः कूजति मुहुर्मुहुः ॥ Here the answer is ईषदूनजलपूर्णकुम्भः. प्रदानादि Proposing and solving. वनितापराङ्मुखः वनिताभ्यः पराक् मुखं यस्य सः Averse to or shunning women; पराङ्मुख means also unfavourable to, regardless of. सुहृत्परिवृतः सुहृद्भिः (सज्जनैर्मित्रैर्वा) परिवृतः (surrounded). अनयत् Imperfect 3rd person singular of नी. यथैव, एवं here may be taken as being an expletive or as emphasizing the meaning of यथा quite so. दिवसं understand अनैषात्. एवं. So, in this manner (referring to what precedes). उपेत Past passive participle of इ with उप (II. P.) to accompany. स कदाचित्...अनैषात्. This characterises the king Śūdraka as being highly accomplished, possessed of great literary skill, jovial, capable of controlling his passions, pious and reverent unto the holy elders.

नातिदूरोदिते risen not long before. सहस्रमरीचिमालिनि a periphrasis for the sun (the thousand-rayed one): Locative absolute. मरीचिः ray. किरणोत्समयूखांशुगभस्ति-वृणिरश्मयः । भानुः करो मरीचिः स्त्रापुंसयोर्दीधितिः स्त्रियाम् ॥ इत्यमरः । आस्थानमण्डपः The hall of audience, Durbar-hall. प्रशस्तानि अङ्गानि अस्या इति अङ्गना woman; elsewhere it means one of the elephants of the quarters. अङ्गनाजनविरुद्धेन Because women do not have swords hanging at the sides. वाम (सव्य) Left; opposite of दक्षिण. कौक्षेयकेण कुक्षौ भवः (बद्धः) कौक्षेयकः sword, scimitar. 'कुलकुक्षिर्ग्रीवाभ्यः

श्वास्यलङ्कारेषु' इति ढकच् Pāṇini. In the sense of 'sprung from or tied to', the words कुल, कुक्षि and ग्रीवा become कौलेयक, कौक्षेयक and ग्रैवेयक when they respectively mean श्वा (dog), असि (sword) and अलङ्कार (ornament). When they mean otherwise, they become कौल, कौक्ष and ग्रैव. कौक्षेयको मण्डलाग्रःकरवालः कृपाणवत् । इत्यमरः. भीषणरमणीयाकृतिः भीषणा रमणीया च आकृतिर्यस्याः सा She was at once terrific and lovely to behold ; terrific on account of the sword hanging at her side and lovely on account of her natural beauty. प्रतीहारी (अब्रवीत् इत्यन्वयः). द्वाःस्था Female doorkeeper. समुपसृत्य Indeclinable past participle of सृ with सम् and उप. सुरलोकमारोहतास्त्रिशङ्कोः. त्रिशङ्कुः त्रयः शङ्कुवः (व्यतिक्रमाः) यस्य सः. The allusion here is to the story of Triśaṅku related in the Rāmāyaṇa. Triśaṅku, a king of the Solar race and ancestor of Rāma, desired to attain to Svarga in his human form, and accordingly requested the family preceptor Vasiṣṭha to perform for him the necessary sacrifice. The sage refused to do so, as it was not possible for any one to reach heaven in this body of flesh and blood. Thereupon the king approached Vasiṣṭha's sons with the same request ; they treated it as an insult to their holy father and cursed him that he should become a Caṇḍāla. Sorely distressed at heart, Triśaṅku betook himself to Viśvāmitra, the rival of Vasiṣṭha, who was practising penance in the south. He acceded to his request and began to perform the sacrifice. The

principal deities did not attend to accept the offerings, whereupon he sent Triśaṅku up to heaven by virtue of his penance. Indra refused to admit him as he was a Caṇḍāla and hurled him headlong. Triśaṅku cried out to Viśvāmitra for help as he was falling, and the latter said 'Stay, Triśaṅku,' and the unfortunate king remained suspended in the air with his head downward as a constellation in the southern hemisphere. शतमखः Indra, the performer of a hundred sacrifices. हुंकारः Menacing sound. निपातिता caused to fall; thrown down: causal past passive participle of पत् with नि. निहित Past passive participle of धा with नि. राजलक्ष्मीः Royal glory; majesty. The Caṇḍāla girl was so majestic and exquisitely charming that she looked like the embodiment of the Royal glory of Triśaṅku who was converted into a Caṇḍāla and who remained suspended in the air in the southern regions whence she came. दक्षिणापथः, दक्षिणा Indeclinable = दक्षिणस्यां दिशि, पन्थाः. पथिन् at the end of a compound becomes पथ. Vide Pāṇini :—कृक्पूरब्धूःपथामानक्षे. पञ्जरं A cage.

Page 3. सकल...भवितुं These are the words of the Caṇḍāla girl. रत्नं Whatever is best of its kind : also gem. जातौ जातौ यदुत्कृष्टं तद्रत्नमभिधीयते. Cf. स्त्रीरत्नमृष्टिरपरा...(शाकुन्तलं). एकभाजनं = मुख्यस्थानं Worthy receptacle. देवः भाजनं. Words like भाजनं, स्थानं, पदं etc. are always neuter irrespective of the gender of nouns which they qualify. Cf. कल्याणानां त्वमसि महत्यां भाजनं विश्वमूर्ते । गुणाः

पूजास्थानं गुणिषु न च लिङ्गं न च वयः । विहायसा गच्छतीति विहंगमः
 a bird; other forms are विहग and विहङ्ग. खगे विहंगविहगविहं-
 गमविहायसाः । शकुन्तिपक्षिशकुनिशकुन्तशकुनद्विजाः ॥ (Amara). इति कृत्वा
 Thinking. देवपादमूलं Royal feet or presence, an
 honorific term for a king or other great personage.
 इच्छामि has for its object the infinitive of purpose
 अनुभवितुम्. देवः प्रमाणं lit. Your majesty is the authori-
 ty, that is, Your majesty must decide as to what
 should be done further. This is a polite expression
 used by attendants when they await orders from
 the king after having delivered their message.
 विरराम Perfect 3rd person singular of रम् with वि to
 cease. The Ātmanepada root रम् takes the Paras-
 maipada when preceded by the prepositions वि, आ
 or परि. Vide Pāṇini :—व्याङ्परिभ्यो रमः. Understand
 प्रतीहारी. राज्ञामालोक्य मुखानि. He looked at the faces of
 the princes and ministers to see if they had ob-
 jection to the Caṇḍāla maiden being admitted into
 their presence. को दोषः. What harm or objection?
 प्रवेशयतां (Subject कन्यका). Let her be introduced, Im-
 perative 3rd person singular causal passive of विश्
 with प्र. आदिदेश 3rd person singular Perfect, of
 दिश् with आ to bid.

उत्थाय Indeclinable past participle of स्था with
 उद्. मातङ्ग a man of the lowest caste, Caṇḍāla, also
 an elephant. प्रावेशयत् Imperfect 3rd person singu-
 lar causal of विश् with प्र; caused to enter: ushered
 in. सा refers to मातङ्गकुमारी and not to प्रतीहारी as

Mahādeva thinks. सा राजानमद्राक्षीत् इत्यन्वयः. मणिदण्डिका jewelled prop. रत्नखचितयष्टिः. चतुष्टयं A group of four. चत्वारोऽवयवा यस्य 'संख्याया अवयवे तयप्' Pāṇini. The cardinal numerals form Bahuvrīhi compounds by taking the suffix तय in the sense of अवयव (consisting of). पञ्चतयं त्रितयं. पर्यङ्किका (पर्यङ्कः) bed, couch. निषण्ण Past participle of सद् (सीद्) with नि, to sit down. गोरोचना yellow pigment. दशा hem or edge of a garment. चारु...दशे Accusative dual, adjectival to दुकूले. वसान Present participle of वस् 2nd conjugation, to wear. प्रनर्तितान्तदेशे is another reading. उपरि. Understand वक्षसः. स्थासकः ornamental mark with unguent. The king's chest was white with sandal paste and with marks of saffron unguent. कलधौतं, कलेन (अवयवेन) धौतं (शुद्धं) means स्वर्ण gold. Cf. व्योमस्पृशः प्रथयता कलधौतमिच्छीः (माघः); also silver. ऊर्णा circle of hair between the eyebrows; also wool. 'ऊर्णा मेषादिलोम्नि स्यादावर्ते चान्तरे भ्रुवौ' इत्यमरः. Physiognomists regard it as indicative of sovereignty and fortune. Vide Nāgānanda :—उष्णीषः स्फुट एष मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवोः. अपरिमितपरिवारमप्यद्वितीयं. Though he had innumerable followers, yet he was without a companion. Here, the apparent contradiction विरोधाभास is to be explained away by taking अद्वितीय to mean matchless or unrivalled. अविरतप्रवृत्तदानमप्यमदं. The apparent contradiction consists in saying that, though his दान (bounty; also ichor) streamed ceaselessly, yet he was without मद (intoxication). The possession of दान naturally implies the existence of मद (दान). The

contradiction disappears if मद is taken to mean conceit or arrogance. अद्राक्षीत् (also अदर्शत्) 3rd person singular Aorist of दृश् (पश्य्) to see.

दूरस्थितैव Because she was a Caṇḍāla girl and hence unfit to approach the king or as Bhānucandra says, she thought it uncourteous to rush to the king's presence all on a sudden. नरपतिप्रबोधनार्थं To attract the attention of the king. अर्थ as well as अर्थे and अर्थाय is used adverbially at the end of compounds in the sense of 'for the purpose of'; 'for'. कुट्टिमं paved floor; pavement. Vide Amara :—कुट्टिमोऽस्त्री निबद्धा भूः. आजघान Perfect 3rd person singular of हन् (with आ), 2nd conjugation Parasmaipada, to strike. येन at which striking. राज्ञां समूहः राजकं a number of kings or princes. एकपदे(adv.) suddenly, all at once. युगपत् simultaneously. युगपत् आवलितं वदनं येन तत् युगपदावलितवदनं adjective used predicatively to राजकं. आकृष्य Indeclinable past participle of कृष् with आ; governs चक्षुः. निर्दिश्यमानां—(राज्ञः) लोचनविषयीक्रियमाणां. Some say उपदिश्यमानां Accusative singular of the Passive present participle of दिश् with निस्, to point out or to direct. व्यायामः exercise, toil.

Page 4. आकुलाकुलः greatly dishevelled. The repetition shows intensity. काकपक्षः (also काकपक्षकः) sidelocks of hair on the temples of boys and young men (esp. of the Kṣatriya caste). 'काकपक्षः शिखण्डकः' Amara. शलाका bar; also arrow; a probe : javelin. आगुल्फावलम्बिना reaching to the ankle. आगुल्फं (आ गुल्फात्) अवलम्बत इति आगुल्फावलम्बी, तेन adjectival to नीलकञ्चुकेन. The

particle आ forms a prefix to nouns either in compounds or separately with ablative, in the sense of, 'as far as, till, down to, beginning with, including.' *e.g.*, आमुक्ति संसारः, ननुः आगोपालं प्रजाः, सोऽहमाजन्मशुद्धानां, आपरितोषाद्विदुषां. अवगुण्टनं, a veil. दाम्ना Instrumental singular of दामन् a string, a rope. श्रियमिव हस्त...शोभा. Here as in the next expression, a figure of speech called श्लेष (Pun, Paronomasia) is used, in which a word or words are capable of giving two interpretations. हस्तस्थित-कमलशोभा is applicable both to (1) श्रियं, Lakṣmī हस्ते यत्कमलं तेन शोभा यस्याः तां. Beautiful with the lotus in her hand and (2) हस्ते स्थिता कमलशोभा यस्याः तां Having in her hand the beauty of the lotus. अलकोद्भासिनीं. (1) अलकैः उद्भासत इति तां Beautiful by her hair, as applied to the girl (2) अलकायां उद्भासत इति तां shining in Alakā as applied to यक्षाधिपराजलक्ष्मीः Royal glory of Kubera, the god of wealth. अतिशयरूपाकृतिं 'अतिशयरूपा (उत्कृष्टा) आकृतिः (आकारः) यस्याः सा तथा तां' (Bhānucandra) possessed of excellent form and noble appearance and beauty. अनिमेषे लोचने यस्य सः अनिमेषलोचनः with unwinking eyes.

अभूत् (understand एवं) Aorist 3rd person singular of भू to arise, spring up, occur. अहो etc. She was of such loveliness and noble mien that the king could not help feeling surprised, if not regret, at seeing that a low-born woman should be gifted with matchless beauty and radiance. अहो Ah ! Alas! showing surprise or regret. The uses of अहो are

summarised thus : अहो धिगर्थे शोके च करुणार्थविषादयोः । संबोधने प्रशंसायां विस्मये पादपूरणे ॥ असूयायां वितर्के च प्रायशोऽहो प्रयुज्यते । अहो बतानुकम्पायां खेदामन्त्रणयोस्तथा ॥ नाम Indeclinable, Indeed possible. आत्मरूपोपहसिताशेषरूपसम्पत्. Whatever is most beautiful and charming in the world, is thrown into the shade, when compared with her elegance and radiance. She outshines all other created things in beauty. अपगतस्पर्शे कुले. In the Mātāṅga class, intercourse with which is prohibited by caste rules. मन्ये च...कान्तिः The king argues that when Brahmā created her, he did not touch her with his hands, because he feared pollution by contact with the Mātāṅga race of forbidden touch. She possesses unsullied radiance and perfection of form, which are not found in any beauty formed by the touch of the Creator's hand. So she should have been created without being marred and sullied by Brahmā's touch, perhaps fashioned with his mind. Cf. चित्रे निवेश्य परिकल्पित-सत्त्वयोगा रूपोच्चयेन विधिना मनसा कृता नु (Śākuntala). लावण्यं Loveliness. It is thus defined:—मुक्ताफलेषु च्छायायास्तरलत्वमिवान्तरा । प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते ॥ अवतंसः Ear-ornament ; also ornament in the head : decoration. पुंस्युत्तंभावतंसौ द्वौ कर्णपूरे च शेखरे (Amara). प्रगल्भवनितेव. Though she had but now attained to youth, she behaved like a mature woman, possessed of lofty demeanour and conversant with courtly dignity and conduct. प्रगनाम् Perfect 3rd person singular of नम् (with प्र) to bow, salute. न्यवेदयत् Imperfect 3rd person singular causal

of विद् with नि (2nd P.) to cause to discover, to point out. अव्रवीत् Imperfect 3rd person singular of व्रू (2nd P. & Atm.) to speak. वेदिता गीतश्रुतीनां सुभाषितानामध्येता etc. कर्मणि षष्ठी. वेदितुं Personal noun from विद्. गीतं song. श्रुतिः a division of the octavo, musical interval (श्रुत्यो द्वाविंशतिः 22) ; means also the Veda ; Ear ; hearing ; rumour. 'श्रुतिः श्रोत्रे तथान्नाये वार्तायां श्रोत्रकर्मणि' विश्वः. आत्मनः अयं आत्मीयः. अपससार Perfect 3rd person singular of सृ with अप (I. P.) to retire.

Page 5. विहंगानां राजा विहंगराजः lit. the king of birds, the most precious among birds. At the end of a Tatpuruṣa compound राजन् is changed to राज (ending in अ). राजाहसस्विभ्यष्टच् Pāṇini. समुन्नमय्य lifting up : Causal Indeclinable past participle of नम् with सम् and उद् (I. P.) to raise. अतिस्पष्टा वर्णाः (अक्षराणि) स्वराः (उदात्तादयः) तेषां संस्कारः (परिपाकः) यस्यां सा तया अतिस्पष्टवर्णस्वरसंस्कारया With distinct pronunciation, proper accent and grammatical purity or perfection: adjectival to गिरा. स्वर in 'स्वरे च मधुरता' below has a different sense (voice ; tone). संस्कारः perfection, grammatical purity. See Mallinātha's note—व्याकरणजन्या शुद्धिः on संस्कारवत्येव गिरा मनीषी (Kumārasambhava). आर्या, verse in Āryā metre. Its definition:—यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥ The first and third quarters should each contain 12 mātrās, the second 11, and the fourth 15. वपाठ, Perfect 3rd person singular of पठ् (I. P.) to recite. स्तनयुग etc. Construe भवतः रिपुस्त्रीणां स्तनयुगं अश्रुस्तातं हृदयशोकाग्नेः समीपतरवर्ति विमुक्ताहारं (च सन्) व्रतमाचरतीव.

The twin breasts of the wives of the king's enemies are, as it were, performing a vow. For a person to observe a vow, he should bathe often, sit by the side of fire and be विमुक्ताहार without food. विमुक्तः आहारः (आहरन्ति रसं अस्मात् इति) येन. Even so, the स्तनयुग bathes itself in tears, keeps close to the fire of grief (for the death of their husbands) in their heart and is विमुक्ताहार—विगतः मुक्ताहारः यस्मात् तत्, devoid of the necklace of pearls. Such is the king's prowess in battle that he slays all his foemen and makes their widows bemoan the separation of their husbands.

अति (अधिकं) वयः यस्य सः अतिवयाः तं अतिवयसं very old. अग्रे जन्म यस्य सः अग्रजन्मा Born first from the mouth of the creator or in the first caste, a Brahmin. प्रथमं तावत् In the first place. तावत् here an expletive to make the meaning emphatic. यदयम् etc. यद् is here used to introduce a subordinate assertion. Cf. सत्योऽयं जनप्रवादो यत्संपत्संपदमनुबध्नाति विपद्विपदमिति Kādambarī. मात्राः (एकारादयः) अनुस्वाराः (अनुनासिकाः) संस्कारो व्याकरणशुद्धिः, अभिव्यक्ताः (प्रकटाः) एतेषां योगाः (संबन्धाः) यस्यां सा तथा तां अभिव्यक्तमात्रानुस्वारसंस्कारयोगां adjectival to गिरं. विशेषः (शब्दश्लेषादिः) तेन संयुक्तां विशेषसंयुक्तां possessed of rhetorical ornament. Peterson construes 'possessed of more than ordinary merit.' उद्गीरयति causal, present, 3rd person, singular of ईर् with उद् (2nd P.), to pronounce, to utter, तत्र पुनरपरम्. Nay, we had even more than that. तिरश्चः Genitive singular, Masculine of तिर्यच् a lower or irrational animal. संस्कारतः educated, cultured.

बुद्धिपूर्वा (प्रतिभाहेतुका) guided by reasoning, thoughtful. प्रायेण mostly. भयवेदिनः The birds are acquainted only with आहार (क्षुधानिवृत्त्युपायः) निद्रा (बाह्येन्द्रियोपरमः) and संज्ञा (signs लोकव्यवहारजनकशब्दः). It is no small wonder, therefore, that this parrot speaks distinctly, is well-versed in the Śāstras, appreciates music etc. अग्निशापान् etc. The allusion here is to the Puranic account that once a parrot who had heard Agni's soliloquy when he was in disguise, betrayed him by exactly reproducing it and that therefore Agni cursed the parrots that they should lose the power of articulate speech. अश्वत्थान्निःसृतश्चाम्निः शमीगर्भमुपाविशत् ॥ शुकेन ख्यापितो विप्र तं देवाः समुपाद्रवन् । शशाप शुक्रमग्निस्तु वाग्विहीनो भविष्यसि ॥ Agni's curse depriving the elephants of their power of speech is related thus. Once, the gods, greatly harassed by the demon Tāraka, sought refuge with Brahmā and prayed to him to free them from his cruelty and oppression; whereupon he told them that Kārtikeya who would be born to Śiva through the instrumentality of Agni, would kill the demon. The gods, in their search after Agni who had concealed himself, met an elephant who told them that Agni was to be found in the Aśvattha tree. Highly enraged at this, Agni cursed the elephants that their tongue would be turned back, and thus they lost their power of speech. अथ तान् द्विरदः कश्चित् सुरेन्द्रद्विरदोपमः । अश्वन्थस्थोऽग्निरित्येवमाह देवान्भृगूदृह ॥ शशाप ज्वलनः सर्वान् द्विरदान् क्रौञ्च-सूच्छितः । प्रतीपा भवतां जिह्वा भवित्रीति भृगूदृह ॥ Mahābhārata.

Page 6. नाडिकाच्छेद the end of a घटिका, a period of 24 minutes. उत्तस्थौ Perfect of स्था with उद् to rise up.

चलति Locative singular of चलत् present participle of चल् to move. अन्योन्यं mutually, also used as a pronoun. *Cf.* अन्योन्यैराहताः सन्तः सस्वनुर्भीमनिःस्वनाः (Rāmāyaṇa). पत्रभङ्गः (same as पत्रं) carved ornamental figures. Some take पत्रभङ्ग to mean the breaking of the ornamental work, but this seems to be unnecessary as Bāṇa often uses पत्रभङ्ग in the sense of पत्र or पत्ररचना. अन्योन्य...पटानां and other genitive plurals are adjectival to महीपतीनां. As the kings moved on in haste, their armlets were displaced from their position and the edges of the ornamental fish-figures tore off their fine silk garments. अहमहमिकया In competition, emulation: vying with each other (to do him homage). अहमहं शब्दोऽस्त्यत्र इति अहमहमिका. It is formed by the repetition of the pronoun अहं. (*Cf.* दस्योदस्यो ; वृषलवृषल) and the addition of the suffix ठन् (इक). अहमहमिका तु सा स्यात्परस्परं यो भवत्यहङ्कारः (Amara). Bhānucandra says:—अहं शक्तोऽहं शक्त इत्यस्यामहमहमिका । मयूरव्यंसकादित्वात्साधुः. प्रेखोलित Past participle of प्रेखोल (10th Par. and Atm) swinging. पदे पदे, प्रतिपदं at every step. समुत्सारित Causal Past passive participle of सू with सम् and उद् pushed aside (to make way for the king and the princes). कुंजः-जं, a bower. निकुंजकुंजौ वा क्लीबे लतादिपिहितोदरे (Amara). आलोकशब्दः panegyric such as Hail, Victory attend thee ! *Cf.* ययावुर्दीरितालोकः (Raghuvamśa). Bhānucandra and others take it to mean आलोक्यतामा-

लोक्यतामित्येवं Look here, the king is coming etc. अप-
हाय Indeclinable Past participle of हा with अप (3rd
P.) to abandon. मधुलिहां (note the declension) Bees.
मधुव्रतो मधुकरो मधुलिमधुपालिनः । द्विरेफपुष्पलिङ्मृङ्गषट्पदभ्रमरालयः ॥
(Amara). क्षुभितमिव lit. shaken, as it were ; thrown
into a tumult all round. The hall resounded with
different kinds of noise and wore an aspect of bustle
and tumult everywhere.

विश्रम्यतां इति स्वयमेव...The king personally desired the
Caṇḍāla girl to take rest etc. स्वयमेव. It is no small
condescension on the part of a monarch to personally
address her. Some take विश्रम्यतां as addressed to the
princes, which does not seem to be appropriate.
अभ्यन्तरं inner apartment: Accusative singular. Note
the causal of विश् with प्र takes two objects, one
of which is retained in the accusative in the passive
voice. प्रवेश्यतां Causal passive 3rd person singular,
Imperative of विश् with प्र (6th P.) ; Let him be
taken to the inner rooms (to be fed and refreshed).
ताम्बूलकरङ्कवाहिनी A maid-servant attached to kings and
men of rank to carry the betel-box and provide
them with ताम्बूल whenever necessary. अपनीत doffed.
व्यायामभूमिः exercise-hall, the gymnasium. अयासीत्
Aorist 3rd person singular of या (2nd P.) to go. दण्डी
a mace-bearer, doorkeeper. कनकमय made of gold. The
suffix मयद् denotes विकार (made of). जलद्रोणी (जलकुण्डिका)
a pitcher, bucket. जलद्रोणीसनाथमध्यां and other accu-
sative singulars qualify स्नानभूमिं.

Page 7. एकान्तनिहितैः placed apart on one side, or in great numbers also. एकान्त is used as an adjective or as an adverb. (एकान्तं एकान्तेन एकान्ततः एकान्ते)

विषधरनिर्मोक The slough or the skin cast off by the snake. Vide Amara:—समौ कञ्चुर्निर्मोकौ and आशीविषो विषधरश्चक्री व्यालः सरीसृपः । उरगः पन्नगो भोगी जिह्वगः पवनाशनः ॥ धौतवाससी Two white and pure cloths, object of परिधाय. शिरोवेष्टनं a turban. पल्लवः the end of a robe or garment, also bracelet, bud, love and strength. तोयाञ्जलिः a palmful of libation of water. दिवसकर the sun, also a crow, the sun-flower. कृताम्बरपरिवर्तः changing his garment. समुचितभोजनैः सह with persons fit to dine at the same table with him. निर्वर्तयामास causal perfect 3rd person singular of वृत् with निर् (1st Atm.) performed, finished. अपनीत...निर्वर्तयामास Note how varied is the round of daily duties the king had to go through and how, in good olden days religious practices formed important items in his daily life.

परिपीतधूमवर्तिः smoking a roll of perfumes or frankincense (to make his mouth fragrant.) अभ्यन्तरसंचारसमुचितेन. It is not all the attendants that are allowed to move about in the inner apartments, but only a few trusted servants. धवलांशुक...उपलक्ष्यमाणं The hall was draped with cloths so white and shining that its walls seemed as if made of crystals. उपलक्ष्यमाणं and other accusative singulars qualify आस्थानमण्डपं. Here is described the grandeur of the Oriental Durbar hall. सिक्तशिशिरमणिभूमिं the pavement of precious stones

which was cool by being sprinkled over with चन्दन water. उत्कीर्णसालभञ्जिकानिवहेन Having a number of dolls and other ornamental figures carved on them. The art of sculpture was in India cultivated to a high degree of excellence in early days, and evidence thereof remains down to this day in the fine engravings found in Hindu temples such as at Madura etc. प्रच्छदपटः the covering on the bed. निचोलः प्रच्छदपटः Amara. पट्टस्य (silk), उपधानं (उच्छीर्षकं) pillow. (उपधीयते शिरः आस्मिन् इति) तेनाध्यासितं शिरोधाम (शिरःस्थलं) यस्मिन् तेन पटोपधानाध्यासितशिरोधाम्ना. Distinguish धामन् from दामन्. असिलता (sword). लता, (which means a creeper) added to words meaning arm, eye-brow, lightning, sword etc. simply denotes praiseworthiness. Example: भुजलता, विद्युलता. संवाह्यमान Being shampooed or gently squeezed.

Page 8. तत्कालोचितदर्शनैः privileged to see him and be with him at that time. तास्ताः कथाः conversation on different subjects.

कञ्चुकी an attendant on the women's apartments, a chamberlain. He is thus defined: 'अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ॥' 'सौविदल्लाः कञ्चुकिनः स्थापत्याः सौविदाश्च ते' Amara. व्यज्ञापयत् causal Imperfect 3rd person singular of ज्ञा with वि (9th Par. and Atm.) कञ्चित् Indeclinable, a particle of interrogation often equivalent to 'I hope.' Cf. कञ्चिन्मृगीणामनघा प्रसूतिः (Raghuvamśa). प्रकामम् Indeclinable, to my heart's content, as much as I desired. कषायमधुरः Both sweet and astringent. हरि...

त्विषि दाडिमबीजानि. The seeds of the pomegranate shine like pearls tinged red with the blood issuing from elephants' temples torn by the claws of lions. नलिनीदलहरिन्ति Nominative plural of नलिनीदलहरित् adjectival to आमलकीफलानि, green like lotus-leaves. किं बहुना why talk so much ? In short, in fine. अमृतायते tastes sweet like nectar. अमृतवदाचरति Denominal verb from अमृत. वचनमाक्षिप्य Interrupting him. अपनयतु understand भवान्. आत्मनो जन्म...इह वा कथमागमनं Look how this string of questions is couched in beautiful and simple language. The comprehensiveness of the questions and the way in which they follow one another portray clearly the intense curiosity of the king to know the parrot's history and speak to the great intellect and descriptive capacity of Bāṇa. किं जन्मान्तरानुस्मरणं etc. Your acquisition of the Vedas, knowledge of the Śāstras etc., is all this the result of impressions or experience received in a former life, or is it in virtue of a boon from a holy personage that you have got it ? This is another instance of the belief that the experience in past lives sometimes continues and manifests itself in this life. Cf. अन्यजन्मोपात्तसंस्कारानुबन्धेन.

Page 9. छत्रं Indeclinable, disguised. मुहूर्तमिव ध्यात्वा He reflected for a moment to recollect his past history and perhaps also to see how best he could begin his tale. यदि कौतुकमाकर्ष्यतां Listen, if you

please ; a polite way of asking a great person to hear what one says.

अस्ति goes with विन्ध्याटवी. वेला Sea-shore, also time, limit, tide. मध्यदेश central region ; the country lying between the Himalayas and the Vindhya range and between Prayag and the place where Sarasvatī loses itself in the sands. हिमवद्विन्ध्ययोर्मध्यं यत्प्राग्विनशनादपि । प्रत्यगेव प्रयागाच्च मध्यदेशः स कीर्तितः ॥ (Manu). मेखलेव. The forest looked as if it formed the girdle of the earth, because it extended along the middle (waist). मधुमदो...संच्छादिता. The cheeks of the Kerala (modern Malabar) women, naturally rosy, are rendered all the more so by their being flushed with wine ; and the foliage which can be likened to them in colour, is by the poet imagined to be reddened as it were by the red lac (formerly used by women to dye certain parts of the body esp. the soles and the lip) on the feet of the Sylvan deities that roamed about in the forest. सदासन्निहितमृत्युभीषणा महिषाधिष्ठिता च. Here we have a number of शब्दश्लेषs. मृत्युः (1) Death (applied to संयमिनी, Yama's capital) (2) Tigers, huge serpents etc. (applied to the forest). महिषः. (1) The buffalo forming Yama's vehicle (2) Wild buffaloes (गवल). खड्ग (1) Sword, (2) Rhinoceroses (moving about). रक्तचन्दन (1) Sandal-paste formed of blood (रक्तमेव चन्दनं) (2) Red sandalwood trees. महावराहदंष्ट्रासमुत्खातधरणिमण्डला. (1) With the world lifted up by the tusk of the 'Great boar' forming the third incarnation of Viṣṇu. महावरा-

हस्य दंष्ट्रया समुत्खातं (ऊर्ध्वमानीतं) धरणिमण्डलं यस्यां applied to प्रलय-वेला (2) with its regions dug up by the fangs of huge boars. महावराहाः क्रोडास्तेषां दंष्ट्रा दाढास्ताभिः समुत्खातं सम्यक्प्रकारेण खनितं धरणिमण्डलं पृथ्वीप्रदेशो यस्याः सा, applied to अटवी. The allusion here is to the third incarnation of Viṣṇu. Hiranyākṣa, the twin brother of Hiranyakaśipu, the celebrated king of the demons, obtained a boon from Brahmā, in virtue of which he oppressed the world, seized upon the earth and carried it into the depths of the ocean. Viṣṇu, the protector of the world, became incarnate as a boar, slew the demon and lifted up the earth. शर (1) arrow (2) Reeds. तमालनीला (1) Dark like Tamāla trees (2) Dark with Tamāla trees. कीचक (1) Brothers-in-law of the king of Virāṭa (2) Bamboos whistling in the wind. नाम well-known. नाम is used in the following senses. प्राकाश्य-संभाव्य क्रोधोपगम कुत्सने Amara.

दण्डकारण्यन्तःपाति This and the other accusative singulars qualify आश्रमपदं. Falling within the limits of Daṇḍaka forest. दण्डका-क्रं is a celebrated tract in the Deccan situated between the rivers Narmadā and Godāvarī. It was a vast region said to be tenantless in the time of Rāma. आशा direction, region, also desire, hope. विशेषक (तिलक) an ornamental mark on the forehead, drawn with musk etc. तमालपत्रतिलकचित्रकाणि विशेषकम् Amara. Agastya, a great philosopher is said to be the first teacher of science and literature to the primitive Dravidian tribes and to

have taken an active part in the colonization of the south. सुर...प्रभावस्य The allusion here is to the Puranic story of the downfall of Nahuṣa. 'Nahuṣa (son of Āyus and grandson of Purūravas and father of Yayāti) was a very wise and powerful king of the lunar race ; when Indra lay concealed under waters to expiate the sin of having killed the demon Vṛtra, a Brāhmaṇa, he was asked to occupy his seat. While there, he thought of winning the love of Indrāṇī and caused the seven sages to convey him in a palanquin to her house. On his way he asked each of them to be quick, using the words, 'sarpa', 'sarpa', (move on, move on), when one of the sages Agastya cursed him to be a *sarpa*. He fell down from the sky and remained in that wretched state till he was relieved from it by Yudhiṣṭhira'. (Apte). सुतेभ्यो निर्गतो विशेषो येभ्यस्तैः सुतनिर्विशेषैः Exactly like her own sons. Cf. आधारबन्धप्रमुखैः प्रयत्नैः संवर्धितानां सुतनिर्विशेषं (Raghuvamśa). पादैः पिवन्तीति पादपाः trees. वृक्षो महीरुहः शाखी विटपी पादपस्तरुः Amara. आपाडिन् Bearing a Palāśa staff. पालाशो दण्ड आपाडः Amara. भिक्षां = (भिक्षार्थं), indirect object of अटता.

Page 10. पञ्चवटी is the part of the Daṇḍaka forest, where the Godāvarī rises and where Rāma dwelt for about 13 years during his exile from Ayo-dhyā, in fulfilment of his father's command. It is two miles from Nasik. पूर्वं पीतं पश्चादुद्गीर्णं पीतोद्गीर्णं (जलनिधिजलं) The reference here is to the Puranic account which

relates that Agastya drank up the waters of the ocean because it had given him offence and because he wished to help Indra and gods against the demons called Kāleyas who had concealed themselves in its waters. दशरथसुत...जनस्य. Yojanabāhu was the demon कबन्ध whose arms extending as far as a Yojana (8 miles) were chopped off by Rāma and Lakṣmaṇa during their exile. As the huge arm lay there, the sages mistook it for the serpent form of Nahuṣa who had come there to crave Agastya's forgiveness, by whose anger he had been reduced to the serpent-form. अजं गिरतीति अजगरः a huge serpent, boaconstrictor which is said to swallow goats.

जलनिधिपान...समीपवर्ति etc. This and the other neuter nominatives qualify पद्मसरः. The Pampā lake was so extensive a sheet of water that it is described to be, as it were, a second ocean created in the very vicinity of Agastya's hermitage by Brahmā who was urged to it by Varuṇa in revenge for Agastya's having drunk up the ocean. अम्बुरुह etc. Look how realistic is the description of the scenery around Pampā. अनिलो...दुर्दिनं. The sprays of water wafted from its agitated waves fill the atmosphere around and render it cool as if shaded by clouds. मेघच्छन्नेऽहि दुर्दिनं Amara. उदवायितापसानां ascetics who dwelt on its banks and practised penance by standing in the water. This penance is prescribed for winter. अनेक...वाहिनीभिः The groves around are laden

with the sweet fragrance of many sylvan flowers.

जरत् old. बद्धमहालवाल. The foot of the Śālmali tree was coiled round with folds of huge serpents so that it looked as if provided with a basin for water. दिक्चक्र...etc. The boughs of the tree are so numerous and shoot so high up in the air (so as to bear the moon on their tops) and far around that they look like so many hands of the moon-crested Mahādeva, extended far and wide all around, in his wild dance at the time of universal destruction. परिपीत...etc. shows the great height of the tree. Even the clouds cannot soar up to its top but rest on its branches about its trunk.

Page 11. तुङ्गतया etc. The poet imagines that the tree rose so tall as if to have a peep at the glory and splendour of Indra's garden, Nandana (the Elysium of the Hindus) or to serve as a pinnacle from which the sylvan deities may take survey of the whole world. वनमालोपगूढः (1) girt with line of woods. (वनानां मालया श्रेण्या) (2) adorned with वनमाला garland (applied to नलिननाभ Kṛṣṇa). नलिननाभः. नाभि at the end of a Bahuvrihi compound becomes नाभ, when it forms an epithet; but this rule is not universally applicable, as Mukuṭa, one of Amara's commentators, says. Cf. प्रजा इवाङ्गादरविन्दनाभेः (माघः). वनमाला a chaplet of wood-flowers; it is thus defined. 'आजानुलम्बिनी माला सर्वर्तुकुसुमोज्ज्वला । मध्ये स्थूल-कदम्बाढ्या वनमालेति कीर्तिता ॥ नभसि (1) In the sky (2) In the

month of Śrāvaṇa or rainy season. Siddhacandra says नभस्याकाशे दर्शितोन्नतिर्येन स तथा. उभयोः साम्यत्वादभङ्गश्लेषः. अभङ्गश्लेष—The same word in the same sense is applied to two things.

कुलं पक्षिसन्तानः अयते यत्र कुलायः nest. कुलायो नीडमस्त्रियां Amara. प्रतिवसन्ति स्म = प्रत्यवसन्. स्म added to verbs in the present tense (or to present participles) gives the sense of the past tense. दिवानिशं Indeclinable, day and night = अहोरात्रं. वनस्य पतिः वनस्पतिः a large forest-tree, especially one that bears fruit without blossoms, like the jack, fig etc. वानस्पत्यः फलैः पुष्पात्तैरपुष्पाद्वनस्पतिः Amara. The word takes the augment स् as it belongs to पारस्करादि group. अतिवाह्यातिवाह्य etc. The repetition shows long custom. The birds have lived there for many years. दिवसकर etc. The colour of the parrots etc. was so brightly green and they roamed in such large bevvies that they looked like a moving floor of emerald and rendered the sky look as if tinged green with the colour of the sun's horses or streaked with the rainbow. अधरीकृतसर्वस्नेहेन. The parental affection which overcame (lit. kept down or left behind) every other kind of love. असाधारणेन uncommon, extremely great. क्रोड bosom. Cf. क्रोडरोमराजिषु on page 12, also hollow of a tree, a hog as in page 12. क्षपाः nights, accusative plural. क्षपयन्ति causal 3rd person plural present of क्षै (1.5.9. P.) to spend.

पश्चिमे वयसि In old age. कथमपि With great difficulty, after having long felt the want of a child. ममैव जा-

यमानस्य Genitive absolute. The moment I was born, at my very birth. प्रसववेदना Travail or throes of child-birth. अन्यो लोकः लोकान्तरं. अगमत् Aorist 3rd person singular of गम् to go.

Page 12. मत्संवर्धनपर solely intent on nurturing me properly. उत्पतनसंस्कार The power of flight. सन्तति (समूह) collection. उपारूढकम्पतया etc. He was shivering with the infirmities of old age, and the poet imagines that he was trying to cast off, as it were, the old age that adhered to every part of his body and caused him great misery. मदुपभुक्तशेषं What remained after I ate or drank. आत्मना Instrumental used in the sense of the dative; some take it to be used as reflexive pronoun. आत्मना अकरोत् *Iipse fecit*.

एकदा goes with मृगयाकोलाहलध्वनिरुदचरत्. The tumultuous noise of the chase arose. पद्मराग...तारागणे. The stars disappeared as soon as the sun rose, and this is poetically described by saying that the long red rays of the morning sun looked like brooms made of पद्मराग gems, with which the stars were swept away like flowers from the pavement of the sky. क्षपाजल dew-drops. धर्मपताकास्त्रिव. The columns of smoke from the sacrificial fires look as if they were so many flags raised aloft to proclaim the ceaseless practice of virtue. पताका वैजयन्ती स्यात्केतनं ध्वजमस्त्रियाम्. Amara. विघटमान etc. The morning breeze blew gentle and cool and wafted with it the particles of honey from the lotuses that were being

opened at sunrise; thus it had मान्य, शैत्य and सौरभ्य. जडिमा Dulness: here coldness. मधुर्शकरासार shower of particles of honey. धारासंपात आसारः शीकरोऽम्बुकणाः स्मृताः. मातरिश्वा wind. श्वसनः स्पर्शनो वायुर्मातरिश्वा सदागतिः Amara. घनघटमान etc. The bees, with their wings caught amongst the closing petals of the night lotus, are humming indignantly. घनघटमान Fast closed. प्रभात etc. What with the chill wind at dawn, what with unfinished sleep, the eyes of the deer squinted, and this closing of the eyes is imagined to be due to their eyelashes being held together by burning lac (जतु). ऊषरः a barren spot with a saline soil. ऊषवानूषरो द्वावप्यन्यलिङ्गौ स्थलं स्थली Amara. Notice how natural and beautiful is the description of the morning scenery in a penance-grove.

Page 13. संत्रासितसकलवनचरः This and other nominatives qualify मृगयाकोलाहलध्वनिः. पीवरः lit. fattened, intensified. The चीत्कार (an onomatopoeic word for the cry of elephants, ass etc.) sound of the terrified elephants rendered the tumult of the chase all the more intense. घर्घरः Purring, indistinct. उपवृंहितं Magnified, made more boisterous.

वेपथुः Tremor. प्रतीकारबुद्ध्या etc. I got under my father's decayed wings, thereby hoping to avert the impending danger: a meagre remedy indeed! but no more unreasonable to expect in an young irrational bird than what grown up and cultured men seek in entering a house when a lightning

strikes or in shutting the eyes and contracting the body when a blow etc. is to be given. अविशं 1st person singular Imperfect of विश् (6th P.) to enter.

अनन्तरं goes with कोलाहलमश्रृणवं. सरभसं hurriedly. Peterson takes it with कोल...णवं, while Bhānucandra, with गजयूथपतिलुलित इतो etc. These are the cries raised by the hunters. भद्रमुस्ता A kind of grass of which hogs are very fond. स्याद्भद्रमुस्तको गुन्द्रा Amara. रसितं roaring noise. पद्धतिः-ती track, path (lit. trodden by the feet पदाहतिः). इयं...संहतिः. In their flight before the hounds, the deer dropped foam from their mouths, which foam was mixed with the juice of tender grass they were chewing. नखको...पत्रलेखः adjectival to मार्गः. The deep impressions left on the ground by the edges of the lions' claws look like ornamental paintings. दन्तुर Overspread or covered with. अटवी etc. The path of the elephants stained black by their ichor looks like the braided hair of the forest personified; but Bhānucandra takes संचारवीथी with चमरीपङ्क्ति and construes that the forest, black with the elephants' rut is like braided hair. पक्षचर straying from the herd; 'rogue elephant.' Peterson says, "The explanation of पक्षचरस्य, (unless indeed समुदायचारिणः is a copyist's mistake for असमुदायचारिणः) is unsatisfactory. पक्षचर and पक्षधर are both cited as names for a rogue elephant. Compare below (in the original) संत्रस्तयूथमुक्तानामेकाकिनां च संचरतां...यूथपतीनां." अवहितैः स्वीयतां Be all attention; understand गुह्यमाभिः,

passive used impersonally. क्षोभितकाननं which threw the forest into a wild confusion and tumult. अशृग्वं 1st person singular Imperfect of श्रु (5th P.) to hear.

Page 14. पत्तरथ a bird. पतन्निपत्रिपतगपतत्पत्ररथा-
ण्डजाः Amara. समुपजाता दिदृक्षा यस्य सः समुपजातदिदृक्षः Being young, I did, naturally enough, feel extremely eager to look about me and see what all the noise meant, whence it came etc. ग्राहिण्वं Imperfect 1st person singular of हि with प्र (5th P.) to cast, send.

आपतत् and other accusative singulars refer to शबरसैन्यं. अन्तक etc. The army looked so terrible and wrought so much havoc that they looked like the very followers of Yama, let loose to wander over the earth or like a number of evil deeds come together. अनवरत etc. The demons खर and दूषण, half-brothers of Rāvaṇa, who lived at जनस्थान in Daṇḍaka forest became enraged at the mutilation of Śūrpanakhā's nose and breasts by Lakṣmaṇa and attacked Rāma with their 14,000 followers, and were killed by him with the ceaseless shower of his arrows. तदपध्यानात् Because of their evil intentions towards him. उत्पात-वेतालव्रातं. A multitude of goblins or Vampires that portend dire calamities. शबर Mountaineer, savage. भेदाः किरातशबरपुलिन्दा म्लेच्छजातयः Amara. The description of the army indicates how terribly afraid is the parrot at their sight and how despicable he regards their living to be.

मध्ये goes with शबरसेनापतिमपश्यं at the end of the sentence. एकलव्यमिव etc. Looking like Ekalavya himself born a second time (in the form of the Śabara leader). Ekalavya was a śabara, the son of Hiranyadhanus, a king of the Niṣadhas. He requested Droṇācārya to teach him the science of archery, which he refused to do, because Ekalavya was a śabara. Thereupon he made an image of Droṇa and loved his Guru so intensely that he learnt the art even from that image, as perfectly as Arjuna, the worthy disciple of Droṇa. At the desire of Droṇa who marvelled at his skill and wanted to lessen it, he cut off his thumb and offered it as Guru-Dakṣiṇā. His story occurs in the Mahābhārata. आलानस्तम्भ (आलीयतेऽत्र इति आलानं). The post to which an elephant is tied. श्रमवशाद्दूराविनिर्गताभिः adjectival to जिह्वाभिः. The hounds, being greatly tired with chasing the deer etc. thrust out their tongues far.

Page 15. अंशावतारमिव etc. He looked so dark and terrible and was so much given to deeds of cruelty and vice that he is described to be an avatār of Death, the born brother of sin or the essence of the Kali⁹age.

मोहप्रायं Full of ignorance. प्राय at the end of compounds means (1) Full of, as here (2) mostly, almost, *e.g.* मृतप्राय and (3) resembling. like, *e.g.* अमृतप्रायं वचनं. उपहारः offering (to the goddess). उपायनमुपप्राद्यमुपहारस्तथोपदा

Amara. शिवा A jackal, also Pārvatī, fortunate woman etc. The cry of the jackal, like the recital of the Vedas (शास्त्रं उच्चस्वरवेदपाठः) awakens them in the morning; it guides them in their actions. *Cf.* वामे शिवारुतं शस्तं दक्षिणेऽरिष्टसूचकं. Similarly good or evil time is determined by the hooting of the owl (कौशिक). कौशिको नकुले व्यालप्राहे गुग्गुलुशक्रयोः । विश्वामित्रे च कोशज्ञोऽलूकयोरपि कौशिकः ॥ (विश्वः). अपनिनीषुः (Desirous of removing) Desiderative of नी with अप. अत्यच्छतया etc. The water was so clear and transparent that its existence can be felt by touch (not by sight). अदशत् Imperfect 3rd person singular of दंश् (1st P.) to bite.

अन्तरिते vanished from sight. पिबन्निव etc. His eyes were so fierce-looking that, when he eyed the tree, desiring to climb it, he seemed to drink up our very lives.

Page 16. असुभिः उत्क्रान्तं Impersonal passive. असवः life, the five vital breaths, (always used in the plural). पुंसि भूमन्यसवः प्राणाः Amara. अल्पदिवसजातान् born but a few days before. नलिनसंवर्तिका (fresh petals) etc. The parrots that were just fledged and had wings just sprouting, looked green like fresh lotus-petals, while the younger ones retained the reddish lustre of the womb and appeared like Śālmali flowers. अपातयत् causal Imperfect of पत् (1st P.) to fall.

अकाण्डे unexpectedly. उपप्लव misfortune, calamity. तत्कालोचितं etc. My father sheltered me under

his wings thinking that it was the best means then available of saving me. किं कर्तव्यतामूढः Being at a loss what to do. What can be more perplexing to a poor old parrot. सावशेषत्वादायुषः Since I had a portion of my life yet to live out *i.e.* I was destined to live longer. *Cf.* 'Few months of life has he in store.' (Wordsworth) अमुञ्चत् Imperfect 3rd person singular of मुच् (6th U.) to let go. निमृतं unperceived. Bhānucandra takes it to mean अत्यर्थ. पतितं objective complement of अपश्यं. येन (co-ordinative relative) And because of my fall on the dried leaves. अशीर्यन्त Passive Imperfect 3rd person Plural of शृ (9th P.) ; were shattered.

Page 17. मां construe पिपासा (पातुं इच्छा) परवशमकरोत्. लब्धा जीविताशा येन तं लब्धजीविताशं who had begun to hope for my life. अनया कालकलया. By this instant of time.

नातिस्थिरसंचारस्य who could not move steadily. अनभ्यासवशात् Being unaccustomed. अतिकष्टास्वप्यवस्थासु Even under the most trying circumstances or severe hardships. प्रवृत्तयः courses of action, tendencies. नास्ति etc. Nothing indeed is dearer to every creature than his life. सुगृहीतनाम्नि Of well-earned title, of blessed memory generally ; said of a person whose name is cherished with respect.

Page 18. प्राणिमि 1st person singular Present of अन् with प्र (2nd P.) to live. धिङ्गां. धिक् an interjection of censure, displeasure etc., (Fie, shame)

governs a noun in the Accusative case. तैस्तैः various, divers. न कंचिन्न खलीकरोति etc. Two negatives make an affirmative. सर्वमेव खलीकरोति अखलं खलं संपद्यमानं करोति. आयासयति Derived from the noun आयास effort, wearies, afflicts. मन्ये...बुद्धिः । अद्यापि...तीरं 'My mind to drink water, as I call it, is mere heartlessness; for the lake is no nearer me to-day than it ever was. *i.e.*, I know I cannot reach it.' विकिरति (कृ with वि 6th P. to scatter) अङ्गकानि (अङ्गमेव अङ्गकं स्वार्थे कन्) limbs. न अलं not able; not equal to the task of (moving). 'अलं भूषणपर्याप्तिशक्तिवारणवाचकं'. अप्रभुरस्म्यात्मनः I am no longer master of myself *i.e.*, I am quite overpowered by thirst. अपि नाम would that, I wish. इत्येवं चिन्तयत्येव मयि Take this with कमलसरः. सिष्णासुः (स्नातुं इच्छुः). उपागमत् (तापसकुमारः) a kind of loose construction, not uncommon with Bāṇa. सनत्कुमारकः a holy sage and one of the four sons of Brahmā (सनत्). He ever attends upon Mahāviṣṇu in Vaiṣṇuṭha. He has mastered all the lores and even Nārada is said to have been his disciple and learnt from him the ब्रह्मविद्या. सर्वविद्यावदातचेताः and other nominatives refer to तापसकुमारक. अवदात Purified, ennobled. त्रिसत्यं त्रिः त्रिभिर्वा कायेन वाचा मनसा कृतं सत्यं threefold vow of truthfulness in body, speech and mind. The three lines of holy ashes on his forehead represented, as it were, the threefold purity. विषाण etc. Note how the deer of the hermitage are trained to be serviceable to the sages. Cf: ऋषिजनार्थमेणकैर्विषाण-शिखरोत्खन्यमानविविधकन्दमूलं.

Page 19. अकारणमित्राणि kind for kindness's sake and not from any selfish motive, disinterested friends. श्येनः hawk. अनेन भवितव्यं (Potential participle of भू) Impersonal use. He must have been. मुक्तप्रयत्नं who had ceased to exert myself; left helpless and completely wearied. अपाययत् causal Imperfect 3rd person singular of पा; caused to drink.

अनतिदूरमिव गत्वा goes with आश्रममपश्यं. तारकावर्षमित्राधर्म-
विनाशपिशुनं The fall of meteors is an evil omen and indicates calamity. The fall of flowers from the trees is regarded as indicative of the extinction of अधर्म in the hermitage *i.e.*, it abounds in virtuous practices everywhere. अनवरत etc. Sacrifices were constantly being performed, and the wavy columns of smoke issuing from them are described to be, as it were, a flight of steps up which the propitiated fires wished to take the sages to heaven in their mortal body.

Page 20. अनवरतश्रवण etc. The parrots were, by dint of constant hearing, trained to warble वषट् an interjection used in making an oblation to a deity, (used with the dative. *e.g.*, इन्द्राय वषट्). निष्कास्यमान (Causal passive present participle of कम् with निस् P.) being led out. अदृष्टपूर्वं कलिकालस्य The hermitage which abounded in the practice of virtues was free from sin, so that Kali age (age of sin and evil) seems not to have entered there *i.e.*, vice and sin were unknown.

मलिनता etc. Everybody had a stainless character, so that मलिनता (darkness) was only in the smoke from sacrificial fires. मुखरागः (1) Redness of the face, (2) change of countenance, due to anger. चञ्चलता (1) Shaking to and fro (2) Wavering, unsteadiness.

उपविष्टं and other compound accusatives qualify भगवन्तं जाबालिं. पलित etc. Jābālī was so reverend and holy an ascetic that the mass of matted hair, really grey with old age, looked as if it were made of a number of ropes of merit (virtue being described as being white) up which he could ascend to heaven. कण्ठनाडीभिः etc. The senses that are unsteady and convey a person to objects desired by them are generally compared to horses (*Cf.* इन्द्रियाणि हयानाहुर्विषयांस्तेषु गोचरान्) and the sinews that were visible on his throat, emaciated as it was, by reason of fast and penance, are described as being so many reins with which to bridle them in. स्थैर्येण अचलानां संविभागमिव कुर्वाणं...Sharing stability with the mountains, giving a portion of his steadiness etc. He was stable like a mountain, majestic like the ocean and glorious like the sun. द्विज (1) Birds (2) Brahmins. द्विः जायत इति द्विजः. प्रियसत्यव्रतं (1) having the vow of truthfulness ever dear to his heart. (प्रियं सत्यमेव व्रतं यस्य) (2) affectionate to Bhīṣma, (प्रियः बल्लभः सत्यव्रतो भीष्मो यस्य).

शान्तापि etc. His form was calm to behold and at the same time, was possessed of unspeakable lustre. *Cf.* दीप्तिमतोऽपि विश्वसनीयतास्य राज्ञो वपुषः (Śākuntala).

सौदामनी-मिनी-म्री Lightning. 'सुदाम्नाऽद्रिणा एकदिक् or सुदाम्नि मेघे वा भवा' 'सुदामा तु पुमान्वारिधरपर्वतभेदयोः.

Page 21. प्रथमोपगतस्य To him that approaches him for the first time *i.e.*, a stranger. किमुत If the glory of ordinary sages possessed of but little penance is unbearable, *how much more* so must be that of the great hermits. मल sin, passions. करतलामलकवत् *lit.* like a myrobalan on the palm of the hand, an expression used by Indian writers to denote '*very clearly*' 'as clear as anything.' अघ sin. किं पुनर्दर्शनानि The very *utterance* of their *name* is purifying, *what need be said* of the actual *sight* of them? चतुर्मुखमुख etc. The sage was so well versed in the Vedas that he is described to be a second resting place to the four Vedas residing in the four faces of Brahmā. He rivals Brahmā in the thorough knowledge of the Vedas. सर्वात्मना. *Cf.* the English expression, 'with all his heart, with all his soul.' परिभूतकलिकाल The practice of virtue here was so great that it was unassailed by the vices of the Kali age and none here had need to wish for the return of the Kṛta or Golden age; Here, virtue triumphed; prosperity flowed and there was all happiness and righteousness, even more than in the कृतयुग. स्मर्यते कृतयुगस्य, कर्मणि षष्ठी. सप्तर्षिमण्डलम् The constellation called Ursa Major. The seven stars thereof are said to be the seven sages—मरीचि, अत्रि, अङ्गिरस्, पुलस्त्य, पुलह, क्रतु and वसिष्ठ. महाभूतानामपि etc. Hard to be resisted or assailed by

the elements (fire, air etc.) themselves; महाभूतानां the Genitive is used in the sense of the Instrumental as in 'नाग्निस्तृप्यति काष्ठानां नापगानां महोदधिः.' Bhānucandra construes महाभूतानामपि पृथिव्यादीनामपि तेजांसि महांसि, दुरभिभवानि दुःखेनाभिभवितुं शक्यानि भवन्ति. The power even of the elements is hard to resist. संसारसिन्धुः भवजलधिः The ocean of worldly existence. आयतनं predicative adjective to एषः above, always neuter. *Cf.* भाजनं देवः. अवशो...विषयाणां no slave to, not carried away by sensual pleasures. विषिष्वन्ति (सि with वि to tie down) बध्नन्ति इन्द्रियाणि पुरुषपशुं वा इति विषयाः The five objects of senses रूप, शब्द, गन्ध, रस and स्पर्श. शाश्वतिकं विरोधमपहाय Leaving their natural antipathy.

Page 22. एष विशति etc. *Cf.* 'The Wolf also shall dwell with the lamb and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together.....They shall not hurt or destroy in all my holy mountain.' (Isiah).

तपस्वि...वनस्पतेः As the tree was such that a hermit can hardly climb. अल्पावशेषायुः with but little life left in him; almost dead. जातदयेन understand मया. अनाथ...स्मद्विधानां. The tending of the weak and the unprotected is our highest duty. यत्रास्मै रोचिष्यते (2nd future) wherever it will please him to go. (Use स्पृह् for रुच्). Note that रुच् governs the dative of the person that wishes. अस्मत्संबद्धं concerning me. अतिप्रशान्तया serene and calm; beaming with mercy.

उपजातप्रत्यभिज्ञ इव As if he had recognised me and known my previous birth etc. अविनयस्य Immodesty ; impudence (in trying to approach Mahāśvetā whereupon she cursed him to become a parrot for his lust). कालत्रयदर्शी. Cf. 'Whose comprehensive view, the past, the present and the future knew.' (Pope).

Page 23. यतः Wherefore ; because of his knowing everything etc. उपनाथितवती Perfect partiple of नाथ् with उप (I. P. some times Atm.) Begged, requested.

परिषदा Instrumental singular of परिषद् Fem. an assembly ; a synod. समज्या परिषद्गोष्ठी सभासमितिसंसदः Amara. अल्पशेषं well-nigh ended ; *lit.*, a little of it remains. उदन्त an account ; a story. वार्ता प्रवृत्तिवृत्तान्त उदन्तः Amara. स्वप्नोपलब्धमिव (As if seen or heard in a dream) goes with स्मरिष्यति.

पतनवेगोत्थित etc. The cluster of stars is conceived of as sprays of water splashed from the western ocean when the sun fell into it (a curious but common expression denoting the setting of the sun). तद्विनाशदुःखिता etc. The coming on of darkness at nightfall is described to be the wearing of the skin of the black deer by the Night as a sign of vow for the separation of her friend, the twilight. अपहाय etc. There was gloom and darkness all round except in the sages' minds which, being illumined by the light of the Supreme Being, were unclouded by the gloom of ignorance and passion.

Page 24. विगलित etc. The moon's disc did, some time after it rose, become divested of the red glow, and it looked like the temple of the Airāvata elephant with the red-lead ointment thereon washed away by a plunge in the waters of the celestial river. आपगा (अपां समूहः आपं तेन गच्छति) a river. स्रोतस्विनी द्वीपवती स्रवन्ती निम्नगापगा Amara. हिमततिस्रुत् is a periphrasis for the moon. श्रूयतां यदि कुतूहलं Listen, if you will,—a polite way of asking a person to hear attentively.

अस्ति construe with उज्जयिनी नाम नगरी—the modern Ujjain in Mālva, which is one of the seven sacred cities of the Hindus and the first meridian of the Hindu geographers from which they calculate longitude. It was the capital of Vikramāditya. Here stands the celebrated shrine of महाकाल (Śiva, the destroyer of the Universe) on the banks of the river Sīprā. The idol here is one of the twelve famous Jyotirlingas of Śiva and is immortalised by Kālidāsa and others. पशुपति etc. The high ramparts, washed with lime or white paint, shone so brilliantly white that they looked like Kailās itself come over here (to form the rampart) with its peaks white like सुधा, seeing that Śiva himself had left it and taken up his abode in Ujjain. सिकताः स्युर्वालुकापि (sand) Amara. विपणिः—णी market place. 'विपणिः पण्यवीथिका.' The big market-roads looked like the broad bed of the ocean, after its waters had been drunk up by Agastya.

Page 25. सकल...यशसा. This and other instrumentals (except those implying comparison) qualify विलासिजनेन. यशस् (1) Fame (2) Light; beauty. कोटिसारेण (1) millionaires; possessed of wealth in crores. कोटिः संख्याविशेषः तावत्प्रमाणं सारं द्रव्यं येषां ते तथा (2) strong at its ends. 'कोटिरग्रभागस्तेन सारः प्रधानः' 'सारो द्रव्यं बलं सारं.' पक्षपात (1) Partiality (2) clipping of the wings (applied to Mount Maināka). The allusion here is to the account that, in ancient times, mountains had wings with which they flew about and crushed towns, cities and everything on which they alighted and thus caused much havoc to the world. At the request of the sages and the people, Indra began to cut down their wings with his thunderbolt and made them stationary. The Maināka mountain hid itself in the waters of the ocean and escaped the clipping of its wings. Cf. अवेदनाज्ञं कुलिशक्षतानां (Kumārasambhava). जिन a Bauddha or Jaina saint. Jaina or Arhat was like Buddha a repudiator of formalism and a preacher of universal brotherhood and salvation. He denied the existence of a Supreme Being and the divine authority of the Vedas. One of his doctrines is the very noble creed of Ahimsā... वदान्य Liberal, munificent. अच्युतस्थितिः रमणीया (1) Beautiful with its well-ordained institutions and permanent condition. 'न च्युता अच्युता सर्वदा स्थिरा या स्थितिः मर्यादा तया रमणीया मनोहारिणी' (2) beautiful with Viṣṇu mounting on it. अच्युतस्य कृष्णस्य या स्थितिः रवस्थानं तेन रमणीया. मालवीमुख The faces

of the Mālva women are so exquisitely charming that the moon is described as being put to shame thereby and the flags waving on the tops of mansions are represented as so many hands raised aloft (by the palaces) for removing the moon's stain caused by the shame. अन्धकारातिः, Śiva, the destroyer of Andhaka. अन्धक was a powerful demon, having 1000 arms and heads and 2000 eyes and feet; he was so called because he walked like a blind man though he could see very well. स ब्रजल्यन्धवद्यस्मादनन्धोऽपि हि भारत । तमन्धकोऽयं नाम्नेति प्रोचुस्तत्र निवासिनः ॥ Attempting to carry off the पारिजात tree from heaven, he was slain by Śiva.

नल is the famous king of the Niṣadhas and the hero of the great work नैषधं by Śrīharṣa. ययाति was the son of नहुष and the father of यदु. Śukrācārya cursed him to become prematurely old for having forsaken Devayāni, Śukrācārya's daughter. At his importunity, the Asura preceptor allowed him to transfer his old age to his son Puru and enjoy youth for 1000 years after which period he restored the youth to his son and himself retired to forest. धुन्धुमार (also called कुवलाश्व) was the son of इक्ष्वाकु. भरत the son of दुष्यन्त (hero of Kālidāsa's Śākuntalam) and the celebrated king, after whom India was called भारतवर्ष. भगीरथ, the great grandson of सगर of the Solar dynasty, who brought down the celestial Ganges from heaven to the lower regions and purified with its waters the ashes of the 60,000 Sāgaras (sons of

Sagara) burnt by the curse of the sage Kapila. दशरथ the famous Solar king and father of Rāma. शक्तित्रयं Regal power having three elements—(1) प्रभुशक्तिः or प्रभावशक्तिः majesty or pre-eminent position of the king himself (2) मन्त्रशक्तिः power of good counsel (3) उत्साहशक्तिः (power of energy). शक्तयस्त्रिभिः प्रभावोत्साहमन्त्रजाः (Amara). सूर्याचन्द्रमसोः, सूर्यश्च चन्द्रमाश्च सूर्याचन्द्रमसौ, तयोः. सूर्य becomes सूर्या according to the rule देवताद्वन्द्वं च. सुमित्रोपेतः (1) Having sincere friends. सुष्ठु यन्मित्रं सुहृत्तेनोपेतः सहितः (2) सुमित्रया (Lakṣmaṇa's mother) उपेतः महासेना (1) Large army (2) महासेन God Subrahmanya. परिहृता प्रजानां पीडा येन परिहृतप्रजापीडः तारापीडः note the pun here.

लोकः यं मकरकेतुममंस्त He looked so handsome and charming that he is described to be Manmatha himself restored to bodily form by Śiva, moved to pity as he was, by the wailings of Rati. यस्य goes with चरितं which is the object of शुश्राव and the other verbs. दिष्ट (also दिष्टि) वृद्धि (vide Page 34). Increase of prosperity or happiness. They listened to his history with as much attention and interest as to the news of their own good fortune. जग्राह Perfect of ग्रह्. आगम A traditional doctrine or precept; a sacred scripture; Śāstra. This and the previous paragraph set forth the qualities of the king :—valiant and powerful, learned, and virtuous, seeking good counsel and greatly interested in promoting the welfare of his subjects, majestic and handsome to behold and highly revered and loved by all.

Page 26. अवगाह (*lit.* plunging into) Deep insight. नीति...कुशलः skilled in the application of politics; *i.e.*, he was an experienced statesman and diplomatist. कुशान् लातीति कुशलः *lit.* One who plucks the grass. Since it requires great skill to handle the sharp blades of grass, it has come to mean, 'skilful, clever'. महत्स्वपि etc. Even under greatest political difficulties and complex State questions, his intellect never failed him; *i.e.*, he rose equal to all emergencies. सेतुः सत्यस्य Dam or Support of Truth; or, a bridge leading to Truth, *i.e.* he showed to the people the path of Truth. सुनासीरः Indra (*lit.* having good नासीरः warriors in the front of battle.) वृद्धश्रवाः सुनासीरः पुरुहूतः पुरन्दरः Amara. बृहतः वाचः पतिः बृहस्पतिः belongs to the पारस्करादि group.

यस्य construe with अविदितं. समुच्छ्वसितमपि very breath, merest whisper अविदितं नासीत्. Śukanāsa did, by means of clever and trustworthy spies, furnish himself with every information regarding the attitude, conduct and the secret doings of the neighbouring kings. The spies played an important part in Indian politics, and even Rāvaṇa is said to have employed Śuka and Cāraṇa to watch the movements of Rāma.

राज...पद्मानेन The plump and well-shaped arm of the king is described as a pillow or bolster for the Royal glory in her amorous sports. सप्तद्वीपवलयः With the seven islands (जम्बूद्वीपशाल्मलिकुशक्रौञ्चशाकपुष्कराः) lying round it in a circle. द्वीपः द्विर्गता आपः अत्र an island. 'ऋक्पू-

रब्धूःपथामानक्षे.' अ is added to words ऋक्, पुर्, अप्, धुर् not meaning a yoke and पथिन् at the end of a compound. 'द्वचन्तरुपसर्गेभ्योऽप ईत्' When in a compound, द्वि, अन्तर् or an उपसर्ग precedes अप्, the initial अ of अप् becomes ई. वसुन्धरा earth. संज्ञायां भृतृवृजिधारिसहितपिदमः इति खच्. The affix खच् (अ with a nasal inserted before) comes after the verbs भृ तृ वृ जि धृ सह् तप् and दम्, when the words formed denote a name. Cf: विश्वम्भरा, पतिवरा, but कुटुम्बभारः (one who supports a family).

द्विगुणी...नुरागः Śukanāsa conducted the administration so well that nobody regretted that the king did not pay personal attention to it; in fact there was peace and happiness everywhere and the people became more loyal and devoted to the king than ever.

जीवलोकसुखानां. The pleasures of the world of living beings; 'pleasures that are to mortals given.' अनपत्यताजन्मा संतापः grief resulting from his being childless.

Page 27. तस्य construe with विलासवती नाम महिषी भूषणमभूत्. कौस्तुभः (कुस्तुभो जलधिः तत्र भवः) One of the famous gems got at the churning of the ocean and worn by Viṣṇu on his breast. कैटभाराति. The vanquisher of कैटभ. Kaitābha and Madhu were two powerful demons sprung from the ears of Viṣṇu while asleep and were slain by him when they tried to devour Brahmā.

तां goes with ददर्श. शोकमूकेन Mute with grief. परिवृतां and other accusatives qualify तां. वामकर...कमलां Resting her face on her left palm. This is a sign of excessive grief and anxiety.

कृतप्रभृत्यानां Rising up (out of reverence to her husband). This and some other acts are considered to be the duties of a high-caste Hindu woman towards her lord. Cf : अभ्युत्थानमुपागते गृहपतौ तद्भाषणे नम्रता तत्पादार्पितदृष्टिरासनविधिस्तस्योपचर्या स्वयम् । सुप्ते तत्र शयीत तत्प्रथमतो जह्याच्च शय्यामिति पूर्वैः पुत्रि निवेदितः कुलवधूसिद्धान्तधर्मागमः ॥ उपवेश्य Causal Indeclinable past participle of विश् with उप. भीतभीतः अत्यन्तं भीतः. अशब्दं Silently. अलक्तकं a red paint applied by women to their feet. अतिनिपुणं very minutely or deeply. स्खलितं Fault, failure.

Page 28. अपृच्छत् has for its objects हेतुं and परिजनं ; Imperfect of प्रच्छ् (पृच्छ्) (6th. P.) to ask.

अभिमुखे Favourable. विफल without the desired object *i.e.*, a child. समुचित Proper, usual. परिजिहीर्षया (Desiderative of हृ with परि). In her desire to avoid (causing grief to thy heart). विकार change that came over her mind; mental malady. वाच्यमाने That was being recited. लोकाः शुभाः worlds of bliss, heaven. पुत्र is the name of the hell to which the childless are doomed and a पुत्र is so called because he protects (त्रायते) the parents from it.

निजगाद Perfect 3rd person singular of गद् with नि (1st. P.) to speak. दैवायते वस्तुनि In matters which

purely rest with fate *i.e.* over which man has no control. अलं रुदितेन Enough of or no use of thy weeping. अलं is used as a prohibitive particle with an Instrumental or gerund in the sense of 'no use of, enough of etc.' Cf. 'अलमलं बहु विकृत्य' For another sense in which अलं is used, vide page 18 (गन्तुमव्यमपि मे नालमङ्गकानि). आत्मनो जायत इति आत्मजः a son. भाजनं Not a worthy object or recipient. Cf. The Biblical expressions 'vessels of grace' 'vessels of wrath' used to denote men who are the objects of divine favour or wrath. अवदातं Past Participle of दै with अव to whiten, purify ; Meritorious, virtuous.

Page 29. अभियुक्तेनापि However learned, persevering or careful one may be. यावत्...उपपायतां. Unfavourable as Fate is, the king believes that by human efforts such as doing penance, charity and reverence to the holy elders, it can be overcome and so urges his queen to do meritorious actions. मानुष्यम्-व्यक्रं human nature or power. यत्नेन With untiring perseverance and zeal. जरासन्धः The son of Br̥hadratha and king of Magadha and Cedi. He was a great warrior and besieged Kṛṣṇa's capital Mathurā 18 times, though without success. Refusing to liberate the kings he had imprisoned, he was challenged to a single combat by Bhīma, in which he was slain. He was so called because he was born divided in two halves to the two wives of

Br̥hadratha, which were put together by a Rākṣasi called Jarā.

R̥śyaśṛṅga, a holy sage who, on being brought by Lomapāda to the country of Aṅga which had been devastated by a terrible drought, caused showers of rain to fall and who performed for Daśa-ratha Putrakāmeṣṭi whereby he begot Rāma and his three brothers. R̥śyaśṛṅga (deer-horned) was so-called because, according to mythology, he was born of a female deer and had a small horn on his forehead, पूर्णपात्रं a box or basket filled with valuable clothes, ornaments etc. scrambled for by servants and others or distributed as presents on festive occasions; a present made to one who brings a happy news. It is thus defined:—हर्षादुत्सवकाले यदलंकारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्रं स्यात्पूर्णकं च तत् ॥ सर्वौषधिपिञ्जरजटिलकेशः whose hair became yellowish-red and matted by the various medicinal herbs pounded and applied to his head. रक्षाघृतं ghee mixed with ashes or charmed ghee. This is used as a preservative for the child against evil as also गौरसर्षपोन्मिश्रभूति—Holy ashes mixed with white mustard seeds and गोरोचनाचित्रकण्ठसूत्रग्रन्थिः a string or talisman coloured yellow with गोरोचना and tied round the neck. गोरोचना An yellow pigment prepared from the urine or bile of the cow or found in its head. उत्तानशयः (उत्तानं ऊर्ध्वमुखं शेते) Lying on his back. अन्तःपुरिका...मूर्तिः whose form is being passed in succession from the hands of one female servant

of the harem to those of another i.e., greatly fondled. मम हृदयेन...परिभ्रमन्. As wandering about with my heart and sight; i.e., as the boy creeps about, my eyes will follow him out of deep love, and my heart will feel highly glad at his movements. विडम्बायेष्यति will disfigure.

Page 30. अहर्निशं Day and night; unceasingly. (अहश्च निशा च; समाहारद्वन्द्वः. At the beginning of compounds, अहन् becomes अहस् or अहर्). आधीयतां...धीः Place reliance on patience and virtue. समीपसंचारेण्यः Near at hand. समार्जं wiped off or cleaned, Perfect 3rd person singular of मृज् (2nd P.)

यथाक्रियमाण Usual. न अजीगणत्, अजीगणत; also अजगणत् अजगणत Aorist of गण; did not mind or care for. गुग्गुलुः Fragrant resin. (Tamil Sāmbrāṇi, Maṭṭippāl). मुमलशयन A bed formed of pointed clubs or pestles. To lie on it is a sort of penance. Cf. 'कण्टकव्रतशयन etc. सुप्वाप Perfect of स्वप् (2nd P.) to sleep. क्षीरतरु Trees like न्यग्रोध, उदुम्बर, अश्वत्थ, मधूक, which yield milk or juice. शातकुम्भं Gold, also the thorn-apple. महानरेन्द्र is, by some, interpreted as 'a great magician, a juggler' and by others as 'the great king.' चतुष्पथं a place where four roads meet; a crossway. शृङ्गाटकचतुष्पथे Amara.

Page 31. अखण्डसिक्थ (अन्नकण) Unbroken (entire) grains of boiled rice. सिद्धादेशान् (Prophets) whose commands or predictions were fulfilled. Cf. त्रैलोक्यदर्शां विद्वादेशो भवति. Bhānucandra says सिद्धसंज्ञितान् named Siddhas. क्षपणक A Bauddha or Jaina mendicant. विप्रश्चिका

(शुभाशुभप्रकाशिका स्त्री.) A female fortune-teller. 'विप्रश्निका त्वीक्षणिका दैवज्ञा Amara. शकुनज्ञानविदः Augurs that knew the omens by the flight of birds etc. परम्परा succession. Wilson derives it as being formed by the repetition of पर, but it has no derivation according to Bhaṭṭoji Dīkṣit. परम्पराशब्दस्तु अव्युत्पन्नं शब्दान्तरं स्त्रीलिङ्गम्. द्विजजनं वेदश्रुतीरकारयत्. She made the Brahmins recite the Vedas. मन्त्रकरण्डकानुवाह wore on her person small talismanic caskets etc. उवाह (ऊहे) Perfect of वह्. उपश्रुत्यै to learn the उपश्रुति or देवप्रश्न which is 'a supernatural voice heard at night and personified as a nocturnal deity revealing the future.' नक्तं निर्गत्य यत्किञ्चिच्छुभाशुभकरं वचः । श्रूयते तद्विदुर्धीरा देवप्रश्नमुपश्रुतिम् ॥

आवेदयन्ति...निमित्तानि. Good omens foreshadow the approach of happiness; indicate that happiness is close at hand. Cf. 'Coming events cast their shadows before.' अवितथ...स्वप्नाः It is common belief with the Hindus that dreams at dawn are accomplished very soon. मान्धाता 'Name of a king of the solar race, son of Yuvanāśva (born from his own belly). As soon as he came out of the belly, the sages said 'कं एष धास्यति' whereupon Indra came down and said 'एष मां धास्यति'. The boy was, therefore called Māndhātṛ.' Apte. धौरेयं lit. tied to the yoke, he who is in the front; the foremost (among royal sages) in valour and virtuous conduct.

Page 32. एवमभिदधानमेव तं while yet he was thus speaking.

सरसीमिव etc. The embryo entered her womb even as the image of the moon is received on (enters) the waters of a lotus-lake. The comparison seems to be a felicitous one and indicates the future widespread reputation and the loveliness of form of the child. मन्दं मन्दं...निशश्वास. Note the symptoms of pregnancy. आजिह्वित rendered slightly dull or contracted.

महत्तरिका oldest of the maid-servants. वयसा अति-शयिता महती, महत्तरिका स्वार्थे कः also, ग्रामसमूहे विख्यातमाहात्म्या. Construe महत्तरिका विलासवतीगर्भवृत्तान्तं (राज्ञे) विदितमकार्षात् made known to him the news of Vilāsavati's pregnancy. विदितं objective complement of अकार्षात्.

तस्य चार्थस्य etc. Because the matter had been thought over and over (revolved) in his mind *i.e.*, it was uppermost in his mind. स्वयमुत्प्रेक्ष्य making a guess (and that a right one). समुत्फुल्ललोचना having eyes dilated or wide open (with joy).

Page 33. उत्सुकोत्सुकं Extremely anxious. यदि... तथा. If what she says be true. अवितथ not futile, fruitful. अहं तु...श्रवणानां. The king says he does not believe Kulavardhanā's words, not because she is untrustworthy and untruthful but because it is highly improbable that he will ever have the fortune of hearing such a happy news. This indicates how keenly the king must have felt the want of a child. विपरीतामिव पश्यामि. I am inclined to think that

she is otherwise than or opposite of अवितथवादिनी (truth-speaking) *i.e.* not truth-speaking, untruthful. The news is too happy for him to think it can ever be true. उन्मुच्य etc. Presented her with jewels etc., doffed from his very person (not ordinary ones available in the palace). This indicates how extremely glad he was at receiving the news.

सुकृतरक्षासंविधाने This and other locatives qualify वासभवने ; which had every arrangement made and precaution taken for warding off evil spirits by means of Mantras etc. भूतिलिखित...परिक्षेपं where figures of Rakṣā (protection from evil spirits etc.) were drawn here and there in holy ashes. Bhānu-candra interprets, 'in which the protection of the womb was well secured by means of kalpa creepers with leaves, painted for the sake of prosperity.' He alludes to the custom obtaining in certain parts of the country, that a bower of kadālī plants with leaves and fruits is made for a girl newly-matured in order that she might conceive early and that, during her pregnancy, pictures of kalpa creepers are drawn on the couch, bed-cover, or the walls of the dormitory, with a view to the growth and prosperity of the foetus in the womb. आचारकुशलेन well-versed in the customary household practices. निद्रामङ्गलकलश A bright silver pot full of water and placed day and night at the head of the bed is supposed to produce sound sleep. अवतरणकमङ्गलं The auspicious

ceremony of Avataraṇa which consists of throwing away curds, cocoanuts, coloured balls of boiled rice etc., after waving them round the head of the person affected by evil eye or evil spirits; supposed to shield him from evil results.

Page 34. चामीकरं gold. चामीकरं जातरूपं महारजतकाञ्चने. Amara. धवलपच्छद having a white bed-cover. छुरित lit. covered with, illumined.

यथासमीहित...प्रमुदिता. Nothing was wanting to make her happy during conception; everything that she longed for, was given to her readily and to her heart's content. दोहदं-दः (दोहमाकर्ष ददाति) objects longed for by a pregnant woman अनवरत...कालकलैः (adjective to गणकैः) who took the exact moment by means of the ever-flowing water-clocks. नाडिका which signifies a division of time is, Bhānucandra says, used here in the (lakṣya) sense of an instrument for marking time. He gives another explanation also नित्यं चलन्ती या नाडिका मुहूर्तार्धं तस्मिन् कलिता कालकला यैरिति वा. बहिरागृहीतच्छायैः बहिरङ्गणादौ आगृहीता पूर्वपश्चिमादिदेशविशेषेण निश्चिता छाया यैः who reckoned time by means of their shadows in the sun. गणक astrologer. Vide Amara:—सांवत्सरो ज्यौतिषिको दैवज्ञगणकावपि । स्युर्मौहूर्तिकमौहूर्तज्ञानिकार्तान्तिका अपि ॥ लग्न The time of Sun's entrance into a sign of the zodiac.

आगोपालं Down to (i.e. including) the cowherd.

पार्थिवः (पृथिव्या ईश्वरः) is the subject of अपश्यत् at the end.

Page 35. वन्दनमाला an auspicious garland suspended across a gateway. तोरणार्थे तु मङ्गल्यं दाम वन्दनमालिका (अभिधानचिन्तामणिः). विराजमानं and the other neuter accusatives are adjectival to सूतिकागृहं (Lying-in-chamber). मर्यादा (मर्यादायां सीमायां दीयत इति). निपुणेन conversant with established rules and usages or the bounds of propriety and decorum. This and other instrumentals qualify पुरन्ध्रवर्गेण. विच्छुरण sprinkling, moistening. षष्ठीदेवी The goddess (Durgā in the form of कात्यायनी) worshipped on the sixth day after a woman's delivery for securing strength and long life to the child. आबध्नाता Painting the image of. चेलचीर Pieces of cloths, rags. वर्धमानपरम्परां = शरावश्रेणीं. पुरन्ध्रः—न्ध्री (पुरं गेहस्थ-जनं धारयति; or पुरं गेहं धरन्तीति पुरन्ध्रयः Kale.) A respectable matron: a woman whose husband and children are living. शान्त्युदकं consecrated water which purifies the place where it is sprinkled and removes every evil from it. अम्भः पावकं च स्पृष्ट्वा 'बालनिरीक्षणे दृष्टिदोषनिवारकमेतत्' This is a customary ceremony gone through before entering a delivery room and is done with a view to avoid any effect of evil eye etc. befalling the child, when beheld.

प्रविश्य च goes with आत्मजं ददर्श. स्वप्रभा...प्रभं. The child's natural splendour was so great that it eclipsed the lustre of the lamps in the lying-in-room and made them dim. अपरित्यक्त etc. The child having been born but a few days before, the natural red tinge of the womb had not faded, and it gave the

child the appearance of the sun shining red at its rise or the moon with its disc tinged red by evening twilight. महापुरुषलक्षण The distinguishing marks of emperors and other great personages, as mentioned in the science of palmistry. These signs are noted in Śukanāsa's speech. (Vide next page) संध्यांशुरक्त etc.

अङ्गप्रत्यङ्गानि Limbs great and small, limb by limb. अङ्गं शरीरं प्रत्यङ्गानि हस्तपादादीनि (Bhānucandra). माहात्म्यं आविर्भावयन्ति Causal present of भू with आविन्. He bears the marks of an emperor, which proclaim his future greatness.

Page 36. तन्वी ऊर्णा. Thin line of soft hair between the eyebrows. विष्टरश्रवाः Viṣṇu. विष्णुर्नारायणः कृष्णो वैकुण्ठो विष्टरश्रवाः Amara. But Bhānu takes it to mean *Indra* who too can be supposed to have signs of शङ्ख and चक्र in his palm, as he is the brother of Viṣṇu. अस्य रुदतः Genitive absolute ; While he is crying.

व्यजिज्ञपत् Causal Aorist 3rd person singular of ज्ञा with वि, informed, announced. दिष्ट्या वर्धसे Hail Your Majesty ; I congratulate you. अत्रभवान् is an honorific term used in speaking of a great person who is present ; and तत्रभवान् of a person not present ; both are equivalent to 'The honourable or venerable etc.'

जनप्रवादः The popular saying, maxim. विपद्द्विपदमनुबध्नाति. Cf. The expression in English 'Misfortunes never come single' ; also 'छिद्रेष्वनर्था बहुलीभवन्ति.'

ब्राह्मणसात्कृत्वा. सात A Taddhita suffix added to a noun to show (1) that something is completely converted into the thing denoted by the word, or, as here, (2) that it is left at the entire disposal of that thing. Cf. भस्मसात्कृतवतः (reduced to ashes) पितृद्विषः पात्रसाच्च (at the disposal of worthy men) वसुधां ससागरां (रघुवंश). मातु...दृष्ट इति This gives the reason why the prince was named Candrāpīḍa (having the moon for his crest or mark. चन्द्रः आपीडो यस्य सः.

Page 37. Vaiśampāyana was the name also of the great pupil of Vyāsa who, skilled as he was, in narrating Purāṇas, narrated the whole of Mahābhārata to the king Janamejaya. कृत...कलापस्य To whom was performed the round of religious ceremonies (of childhood) beginning with चूडाकरण or the tonsure which consists in removing all the hair, except one lock on the crown, from the head of a child, when three years old.

क्रीडाव्यासङ्गविघातार्थ. To prevent his being addicted to sports, i.e. to prevent distraction (of study) by sports. अनुसिप्रं (Cf. अनुगङ्गं वाराणसी) adverb. सिप्रामन्वायतं or सिप्रायाः समीपे alongside of or near the river Siprā. The particle अनु is used (1) with nouns to form adverbial compounds (2) as a prefix to verbs and verbal derivatives (3) or as a separate preposition with accusative in the senses of 'after, alongside, near, towards, repetition, according to, like, by reason of, etc.' आयामेऽपरभावे च वीप्सायां सन्नधौ तथा । इत्थंभूते

लक्षणे च भागसादृश्ययोरपि ॥ योग्यतायां तथा हाने तृतीयार्थे ह्यनुक्रमे ।
अर्थेष्वेतेषु बहुशो ह्यनुशब्दः प्रयुज्यते ॥ विद्यामन्दिरं A palace of
learning, a college. आचार्यः Teacher, Professor, corresponding to 'Doctor' in English. It is not used
in the special sense of spiritual guide or holy teacher who is thus defined by Manu :—उपनीय तु यः
शिष्यं वेदमध्यापयेत् द्विजः । सकल्पं सरहस्यं च तमाचार्यं प्रचक्षते ॥

अर्पयांबभूव made over to or entrusted to the care of (the professors).

यथास्वम् Each his own, to the best of his abilities. पात्रवशात् etc. The teachers were encouraged to do their work all the more enthusiastically by his being a clever and worthy pupil. Cf. पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः and क्रिया हि वस्तूपहिता प्रसीदति. पदं Formation of word i.e. the science of grammar. वाक्यं The Mīmāṃsā philosophy. प्रमाणं (न्यायवैशेषिकसांख्यपातञ्जलरूपं) The science of logic or correct reasoning. रथचर्या Art of driving or turning the chariot. गान्धर्ववेदः The science of music, a subordinate वेद (उपवेद) attached to सामवेद just as आयुर्वेद (medicine), धनुर्वेद (military science) and स्थापत्यवेद (mechanics) are attached respectively to ऋक्, यजुस् and अथर्व Vedas. सुरङ्गोपभेद boring through a wall for breaking into a house; Excavation of mines. हुति Jumping.

Page 38. अवाप Perfect 3rd person singular of आप् with अव. Aorist अवापत्.

वृकोदरः Bhīma, the second of the Pāṇḍava princes. महाप्राणता great strength. लुलाव Perfect of

लू (9th U.) to lop, cut. अयोदण्ड an iron club. ऋते च महाप्राणतायाः except in point of great strength. ऋते ind. is used generally with ablative and sometimes with accusative. (Cf. ऋतेऽपि त्वां न भविष्यन्ति सर्वे). सहपांसुऋीडन-तया सह सार्धं यत्पांसुना धूल्या ऋीडनं खेलनं यस्य तस्य भावस्तत्ता तया. By their having played together in the dust; an expression denoting long and intimate friendship. विसम्भस्थानं An object of confidence; confidant.

लक्ष्म्या सह etc. The poet describes, by सहोक्ति, the prince's attaining to youth. वितस्तार Perfect of स्तृ with वि. (5th U.) His chest expanded with his beauty. *i.e.* As his chest widened, he was more beautiful to behold. बन्धुजन etc. His thighs attained fulness along with the wishes of his relatives *i.e.*, they became pleased when they saw his thighs grow massive. Here there is no charm in meaning as there is no connection between the two.

परां प्रतिष्ठां highest skill or proficiency. कला means (1) digit (2) art.

Page 39. विद्यागृहं अधिवसतः accusative in the sense of locative. “अधिशीड्स्थासां कर्म” इत्याधारस्य कर्मत्वम्. प्रविष्टोऽसि...वर्ष. You entered it when you were six years old. एवं संपिण्डितेन Thus added or calculated. अनिलगरुड etc. swift like the Wind and Garuḍa, which are famed for rapidity of motion. अनिति प्राणिति अनेनेति अनिलः (wind). अयोनिजं Not born of mortal womb *i.e.* of heavenly origin. ग्रहितः Past passive participle of हि with प्र (5th P.) to send, and not of धा with प्र.

परिचर्यार्थं To do you service, to serve as escort. प्रतिपालयति awaits eagerly. शिरसि कृत्वा greatly honouring. निर्जिगमिषुः Desiderative (Personal noun) of गम् with निस्. Desiring to set out.

खलीनः नं The bit of the girdle. कटकं-कः chain, link (attached to the bit); the circle of the bit. आकुञ्चनप्रयत्न attempt at curbing or restraining it. ऊर्ध्वकर-पुरुषप्राप्यपृष्ठभागं, ऊर्ध्वमुच्चैः करो यस्य एवंभूतेन पुरुषेण प्राप्यः स्पर्शुं योग्यः पृष्ठभागो यस्य सः तं. The horse was of such a tall stature that its back could be reached only by the uplifted hand of a person. निर्भर्त्सयन्तमिव etc. The fleetness of the horse was so great that, in comparison with it the flight of Garuḍa was very slow; and the poet describes that, with its neighs, it seemed to upbraid Garuḍa for being vainly proud of his great speed which is all imaginary and not real.

Page 40. जङ्घा the shank. श्लक्ष्णीकृतं Rendered beautiful or thin. वेग ...मनसः. सव्रह्मचारी (समानं ब्रह्म चरतीति); lit. a fellow-student or one who studies the Vedas with another; hence, an equal. एकब्रह्मव्रताचारा मिथः सव्रह्मचारिणः Amara. In velocity, the horse was a fitting equal to the Wind which is proverbially noted for its fleetness, Cf. 'How fleet is the glance of mind etc...' (Cowper). सकलभुवनार्था Well worth the अर्घ (1) value or (2) adoration of the whole world.

पस्पर्श etc. Wonder touched or caught hold of his mind. i.e. he felt greatly astonished. चन्द्रार्पाडस्यापि. अपि shows that the prince was a person not

easily affected by ordinary emotions such as weak-minded men would feel and that he should have had experience of horses of finest breed. Indrāyudha excited his wonder because of his being superhuman in shape and strength. सरभस...etc. The allusion here is to the churning of the ocean by the gods and Asuras who used Mandara mountain as the churning-stick and the serpent Vāsuki as the rope with which to revolve Mandara. They got nectar, Lakṣmī, the horse उच्चैःश्रवस् etc. मध्नता is adjectival to सुरासुरलोकेन and governs जलनिधिजलं. किं नाम etc. Was any precious thing obtained by them? No. Uccaiśravas and the other things they got, were nothing when compared to this Indrāyudha, so that, when they failed to secure this, they can be said to have procured nothing worth their pains. इयता (इदं परिमाणं अस्त्रेति इयान्) कालेन Till now, all this long period. येनाद्यापि etc. And therefore it is that Viṣṇu etc. Viṣṇu does, even now, continue to like riding on Garuḍa, because he has not seen Indrāyudha as yet and if he had seen him, he would have at once considered Indrāyudha as a wortheir vehicle and given up mounting on Garuḍa. उपकरणतामुपगच्छन्ति Do him service; serve as implements of service. यत्सत्यं etc. Because, to speak the truth, it makes me almost fear to mount it. अनेन शापभाजा भवितव्यं (Impersonal use). Surely, this must be enduring a curse. अस्य दिव्यतां His being possessed of divinity; his being

of celestial nature. आरुक्षुः Desid. of रुह् with आ.

मनसा च construe with आमन्त्रयांबभूव (addressed). He makes a silent prayer before he ventures even to approach the horse. अर्वन् (vocative) horse. वाजि-वाहार्वागन्धर्वहयसैन्धवसप्तयः Amara. योऽसि...etc. Be ye what ye may (*i.e.* I do not know who you are). It behoves you to pardon me when I, in violation or transgression of the respect due to you, insult you by desiring to mount upon you. अपरिगतानि, Not known (to be divine in nature). अनुचितपरिभवभाञ्जि (Nominative plural) subjected to insult or contumely which they do not deserve at all.

Page 41. दत्ता...भ्यनुज्ञ इव Indrāyudha's gentle neighs seemed to indicate that the prince had his permission to ride him. प्रादेशमात्रं Measuring but a span. (Objective complement of मन्यमानः). अदृष्टपर्यन्तं. The cavalcade extended so far that its farthest limit was not visible. अश्वीयं a number of horses, cavalry. केशाश्वाभ्यां यञ्छावन्यतरस्यां (Pāṇini). The affixes यञ् and छ (ईय) come *optionally* in the sense of 'collection thereof,' *respectively* after the words केश and अश्व. अश्वानां समूहः अश्वीयं or आश्वं. केशानां समूहः कैश्यं, कैशिकं. आतपत्रं (आतपात् त्रायत इति) an umbrella. प्रणेमुः Perfect 3rd person plural of नम् with प्र to salute.

कार्तस्वरं gold. रुक्मं कार्तस्वरं जाम्बूनदमष्टापदोऽस्त्रियां (Amara). मङ्गलप्रायं, मङ्गलात्मकं Plenty of auspicious expressions or blessings.

समासादित etc. The prince was so beautiful that he looked like Cupid himself invested again with a bodily form (his body having been reduced to ashes by Lord Śiva, for attempting to disturb the latter in his performance of severe penance). अन्तः समासुद etc. Their eyes were dilated with extreme joy at the sight of Candrāpīḍa, and this bespoke their intense and deep-rooted love for him. चन्द्रापीडच्छब्देन etc. (Salutation) to Kṛṣṇa, disguised as Candrāpīḍa. His form was so majestic and handsome that the people thought that it might be Kṛṣṇa that they saw before them, putting on the guise of Candrāpīḍa. This shows he was comparable to no less a personage than Viṣṇu in beauty and dignity.

Page 42. समपावृत etc. The panels of thousands of windows, which were flung open looked like so many eyes with which the city was eagerly gazing at the crown-prince.

त्रिभुवनमिव etc. Here begins the description of राजकुलं, the king's mansion. कुलं जनपदे गोत्रे सजातीयगणेऽपि च । भवने च तनौ क्लीबम्. The word राजकुलं is qualified by the neuter accusative singulars each of which is qualified by sub-epithets and phrases. This description presents a true picture of the oriental palace with all its magnificence and splendour and speaks to Bāṇa's observation and power of description. पुत्रीभूतं heaped. त्रिभुवनं (त्रयाणां भुवनानां समाहारः). The palace was so spacious and so full of people and their

varied activities that it seemed as if the three worlds were collected there. *i.e.*, It seemed to contain in itself the whole universe. आगृहीत...लनैः This and other instrumentals qualify द्वारपालैः. वारवा(वा)णं णः an armour or thick-quilted jacket so called because it wards off arrows. (वाणं वारयतीति. An irregular compound of the class called मयूरव्यंसकादि in grammar). अलिखितैः etc. The guards kept watch day and night at the gate and remained so fixed and motionless that they seemed to be painted or carved there. आशीविषः आश्यां (आशीर्यतेऽनया इति serpent's fang.) विषम् अस्य इति A serpent. आशीविषो विषधरश्चक्रो व्यालः सरीसृपः (Amara). वामदशन etc. It is natural with elephants to rest their trunk on the end of the left tusk when they are pleased. प्रावारित (Causal Past pass. participle of वृ with प्र and आ to conceal) covered. मन्दुरा a stable. वाजिशाला तु मन्दुरा Amara. अधिकरणमण्डप Court of justice. धर्ममयैरिव. The judges administered justice so impartially and were so well conversant with civil and religious law that they seemed to consist solely of धर्म *i.e.* to be no other than धर्म. अधिगत...नामभिः This and the following instrumentals qualify अधिकरणलेखकैः (scribes or clerks in the tribunal). धर्मराज...व्यतिकरमिव. Peterson quotes 'exhibiting as it were the procedure of the King of Justice (Yama)'. Bhānucandra says, 'धर्मराजः यमः तस्य नगरं संयमिनीति ख्यातं तस्मात् व्यतिकरं अतिशयं (superiority) दर्शयद्भिः 'एतेन चित्रगुप्तलिखितोत्कृष्टलिपीकरणेन यमनगरापेक्षयाऽप्यत्र सानिश्चयत्वं सूचितम्. व्यतिकर (1) Procedure or Transactions

(2) superiority. The court seemed to resemble Yama's capital, because the scribes did, like चित्रगुप्त, write out the actions of the people all over the kingdom, and the judges dealt out impartial punishments like Yama. भावयता (adjectival to सामन्तलोकेन) considering (the merits of). वर्षवर a eunuch ; an attendant on the women's apartments. षण्डो वर्षवरस्तुभ्यौ Amara.

Page 43. सवर्षासमयमिव etc. With its numerous धारागृहs (shower-bath; bath-room furnished with water-jets), the palace looked as if having the rainy season *i.e.* the water from jets was falling like showers of rain, and the atmosphere around was cool and refreshing. सालभञ्जिका Statue, doll. विविध...संचयं (1) In which (*i.e.* prose-work) new (rare) meanings and ideas can be got from lines of various letters (*i.e.* from the expressions and sentences) (2) In which (राजकुलं) fresh hoards of wealth were being procured by (or given to) persons of the various castes. The first meaning gives a hint as to Bāṇa's idea of a good prose-work, and this his view is amply borne out by his lavish use of श्लेष and involved expressions. चन्द्रापीडोदये (1) The progress of the prince Candrā-pīḍa, (2) The appearing (to begin his dance) of the moon-crested Śiva. Mr. Kale takes (2) to mean 'The rise of the moon, the head-ornament (of Sandhyā).' कादम्बरीरसविशेषवर्णनाकुलं (1) which abounds in praises (by the people) of the beautiful taste of wine (2) given to too much praise of wine (applied to Balarāma, the

great wine-bibber). Bhānucandra takes (2) to mean—Where people are engaged in praising the feelings of the heroine, Kādambarī. Look at Bāṇa's covert reference to his work and its excellence. कलापिसनाथ-
श्वेतकेतुशोभितं (1) Decorated with white banners having peacocks painted on them (2) adorned by the divine sages Kalāpin, Sanātha and Śvetaketu.

एह्येहि. The repetition shows the intense desire of the king to see his son whom he loved much. आलिलिङ्ग Perfect 3rd person singular of लिङ् with आ to embrace. पिण्डीकृतं etc. When the prince was about to sit on the bare ground, his betel-nut-bearer rolled her upper garment into a seat for him, and he kicked it away (because it was impolite to sit on it in his father's presence) etc. उपगूढ embraced ; Past participle of गूढ् with उप (1st Par. and Atm.)

Page 44. परिवृतां as well as विनोद्यमानां is adjectival to मातरं. अन्तर्वशिकाः [अन्तर्वशे (अन्तःपुरे) नियुक्ताः] Servants in the inner apartments of the harem. The suffix इक is added in the sense of 'तत्र नियुक्त appointed to.' अतिप्रशान्ताकाराभिः and the following instrumentals qualify जरत्प्रव्रजिताभिः By the aged female ascetics. पूर्व भूताः भूतपूर्वाः ancient.

स्वयमेव etc. That she herself did the अवतरण ceremony for him when there were so many maid-servants at her beck and call, shows the depth of her love to him. स्वयमुपविश्य She too sat on the ground when her son would not, out of modesty,

sit on a seat but on the bare ground. Note that the king did not do so when the prince went to visit him. आसन्यां a cane-seat (वेत्रपीठ). तं परामृशन्ती gently touching him. लम्बिता (प्रापिता) was subjected to. क्लेशं is the retained object thereof. अर्भके त्वयि Locative absolute, while you are but a child.

Page 45. समन्ततः goes with आसेव्यमानं. विविध-शास्त्राञ्जनोन्मीलितबुद्धिलोचनैः Their intellectual eye was made bright by (the application of) the collyrium of the various Śāstras *i.e.* The Pāśupatas and Dvijas, being versed in the Śāstras, had clear intellect, wide knowledge and a mind unclouded by doubt. रक्तपट a sect of mendicants. Bhānu says 'red-robed.' पाशुपतैः Śaivites; devotees of पशुपति or Śiva. निरन्तरं lit. having no interspace; crowded or filled with.

तं The object of आलिलिङ्ग. आनूपूर्येण In proper order *i.e.* first the senior, then the junior. आनन्द-जलकणः It is ordinary experience that people shed tears of joy as well as of sorrow. Śukanāsa is very happy at seeing after a long time the prince and his own son return from the college, after mastering all the lores.

शुकनासवर्जं (शुकनासं वर्जयित्वा) Excepting Śukanāsa. The whole host of kings sat down on the ground when the prince himself did so. But Śukanāsa being aged and deserving of no less respect than Tārāpīda himself, remained in his seat. पुलक the

hair standing erect with joy ; horripilation. हर्षप्रकर्ष
ecstasy. तात A term of endearment, generally
used by an elderly person to his child or one whom
he loves; also father. सुचिरात् After a long time.
भुवनराज्यफलप्राप्तिः Now that you are endowed with
all the lores and have attained to youth (*i.e.* you
are fit to participate in the task of governing the
kingdom) your father considers himself as having
had the fruit of his sovereignty over the world.
Without a son like yourself, he regarded the whole
world as being full of gloom and his sovereignty
as extremely fruitless. फलितं has borne fruit.

Page 46. क...क shows disparity between the
things named. कल्पकोटीः accusative plural (used like
the adverbial accusative in English) modifying the
verb वह् ; for many thousands of ages. A कल्प is
a day for Brahmā or 1000 yugas (432 millions of
years) for men, measuring the duration of the world.

प्रतिछन्दकं an exact image. The mansion appoint-
ed for him by the king was as spacious, as well
decorated etc., as the palace itself, so that it
looked like the very image of the latter.

तदहः परिणतिं उपययौ. The day wore to its close
i.e. ended. गगन etc. The evening is compared to a
lady, and the disc of the setting sun to her anklet
set with rubies. The lustre of the anklet (some
take स्वप्रभा to mean 'splendour of the lady') is so

great that the hollow inside is invisible, being filled with it and hence the anklet appears like an unbroken round. उन्मुक्तपादं (उत् ऊर्ध्वं मुक्ताः पादाः किरणाः येन) Shooting up its rays (2) slipping from the feet. कमलिनी etc. The necks of Cakravāka (in lotus-beds) pairs are surrounded with rows of black bees attracted there by the fragrance of the night-lotuses, and the poet describes the pair as if separated by being dragged away from each other by means of the black snares of Death, tied round their neck. The separation of the Cakravāka pair is the result of Rāma's curse; when Rāma was lamenting the separation from his wife, the Cakravāka (Ruddy geese) birds laughed at him; whereupon he got angry and cursed them that they would for ever suffer the grief of separation from their beloved. विजघटे Perfect 3rd person singular of घट् with वि (1st A.) to be separated or disunited.

प्रतीची etc. The west is compared to a lady, and the sun's disc is described as her ear-ornament formed of the red-lotus. कमलिनी etc. At nightfall the black bees that entered the interior of red lotuses to taste the honey looked like so many fragments of darkness penetrating into the lotuses in order to drive out the Sun's heat and light consumed by them during the day.

Page 47. स्वस्त्ययनं The means of securing prosperity; averting of evil by Mantras or expiatory

rites; benediction. कृतविकच etc. Thousands of burning lamps, being reflected on the jewelled pavement made it look as if strewn with full-blown Cam-paka flowers for worship. सूर्यकान्त etc. The hearts of angry proud women are burning with grief, and the sun-crystals which were blazing by the sun's rays during the day seem to have transferred their fire to their hearts. मानोऽस्या अस्तीति मानिनी an angry woman or one offended with her husband through jealous pride. स्त्रीणामीर्ष्याकृतः क्रोधो मानोऽन्यासंगिनि प्रिये. शयनतलं Accusative in the sense of Locative. 'अधिशीङ्स्थासां कर्म' इति अधिकरणे द्वितीया.

निशीथः अस्यस्यामिति निशीथिनी night. निशेरते जना अस्मिन् काल इति निशीथः midnight. बालेयः an ass. चक्रावन्तस्तु बालेया रासभा गर्दभाः खराः (Amara). कौलेयक A hound. For its formation vide note on कौक्षेयक on page 2. द्विगुणीक्रियमाण made twofold, increased very much or manifold. नाराच (नारान् नारं वा आचामति) An arrow.

फेनिल full of foam, frothy. The suffix इलच् denotes 'full of.' पदातिपरिजन followers that came on foot. पद्भ्यामततीति पदाति-तः foot-soldier, pedestrian.

Page 48. विश्राम Perfect 3rd person singular of श्रम् with वि (4th P.) to take rest.

द्विगुणीकृत Doubled on itself, folded. कुथ (used in all genders) a carpet; also a painted cloth used as an elephant's housings. इदमस्मै etc. It is no small condescension on the part of a great prince like

Candrāpīḍa to pay individual attention to all persons at the dining-table, to know their taste and to see that each is served to his heart's content with such dishes as he has a liking to. By this means he made them attached and loyal to him more than ever.

प्रभातसमय एव construe with कञ्चुकिनमपश्यत्. अनुमार्गा-
गतया Following closely. This and the following
instrumentals qualify कन्यकया. शक्रगोप एव शक्रगोपकः A
kind of red insect produced in autumn.

Page 49. कुलूतः (modern Kulu) 'is the name of
a country lying to the north-west of Jalandar Doab
and on the right bank of the Śatadru (Sutlej)'. बालिका
सती While she was yet an young girl. दुहितृनिर्विशेषं
as dearly as if she were my own daughter. Cf.
'सुतनिर्विशेषैः' on page 9. इति कृत्वा so thinking. आयुष्मता
Instrumental singular of आयुष्मत् Long-lived; an
expression (esp. in dramas) used by elderly persons
in addressing a noble-born person, also in address-
ing a Brāhmaṇa in saluting. न...भवितव्यं. You should
not look upon her as an ordinary maid-servant, i.e.
Treat her with special consideration and love.
चापल rash or inconsiderate acts. अभ्यन्तरीकरणीया should
be freely admitted to your confidence and secrets.
आराधयिष्यति Will please you or give you satisfaction
by her behaviour etc. अभिजातप्रणामां. That bowed in
a manner bespeaking her high birth or like a
noble-born person.

न दिवा (adverb, at night) etc. She was never tired of serving him but waited upon him at all times and followed him everywhere, even as the shadow goes with the person. अव्यतिरिक्तां No other than, no different from i.e., identical with.

Page 50. तात, चन्द्रापीड etc. Here begins one of the grandest passages from the pen of Bāṇa. This speech put in the mouth of the minister Śukanāsa brims with pieces of very valuable advice, which, though addressed to Candrāpīḍa, are nevertheless worthy of being treasured up in the minds of all persons in power and affluence, and at all times. This amply testifies to Bāṇa's rich imagery and felicity of expression and to his experience of court-life as well. विदित...मस्ति etc. You have mastered all the lores and sciences and thus, so far as theoretical knowledge is concerned, there is nothing for you to learn ; yet there is the practical side or worldly wisdom on which you need be advised. केवलं च And yet, however. This should be construed with अभिर्धायने (you are addressed or advised). अमानुभेद्य etc. Not to be penetrated by the sun's rays and not to be dispelled by the light of lamps. अपरिणाम etc. Certain passions or desires calm down and disappear in old age ; but the pride of wealth ever rages high and subsides not even at the close of life. अनञ्जन etc. It is not to be cured by eye-pills or medicinal collyrium. अपरं Of another kind. i.e. other than the ordinary

blindness which can be cured by eye-salve etc. गर्भेश्वरत्वं etc. *Cf.* यौवनं धनसंपत्तिः प्रभुत्वमविवेकिता । एकैकमप्यनर्थाय किमु यत्र चतुष्टयम् ॥ गर्भेश्वरत्वं Born rich (born in the purple, or with a silver spoon in the mouth, as we say). समवायः Collection, assemblage. कालुष्यमुपयाति gets turbid, becomes depraved or clouded. वातानां समूहः वात्या A whirlwind. समुद्रूतरजोभ्रान्तिः (1) In which there is the ignorance or passion produced by the quality of Rajas. (2) In which the column of dust is whirling round. प्रकृतिः The gross or lower nature of man as contrasted with the higher or subtle one. नाशयति. Ignorance of one's way leads him along a wrong path and subjects him to trouble. Even so, addiction to worldly pleasures being an उन्मार्गप्रवर्तक (leading along the path of wickedness or unrighteousness) ruins him in the end. अपगतमले Freed from the three impurities of the mind viz., संशय (doubt), विपर्यय (misapprehension or false knowledge) and मोह (insensibility). श्रवणस्थितं (1) Heard by the ear (2) Remaining in the ear. अभव्यस्य (असाधोः) who is not good-natured or not worthy of good counsel. गलति runs out, does not produce any good and lasting effect. कुसुम etc. Instruction runs out like water from a heart pierced by the arrows of love, and if at all it did remain, it could not be expected to produce its wonted results in a nature already corrupted by passions.

Page 51. विनयस्य अकारणं will not lead (a perverse man) to acts of righteousness. चन्दन etc. This and the

next expression illustrate (1) अन्वयः (2) श्रुतं (learning or other palliatives of evil etc.). Fire, though produced by rubbing together sandalwood logs, (proverbially cool substance) does nevertheless burn away things. The submarine fire ever exists in the waters of the sea; yet the water which is used as a means to cool or extinguish fires, does not lessen the fierceness of the बडवानल. अजलं स्नानं (A kind of apparent contradiction similar to Oxymoron in English). A bath without water i.e. the counsel of the guru purifies him of all his ignorance and faults. अजरं वृद्धत्वं Without being really old in years and without having gray hair etc. which old age produces, a man can, by good advice, earn the experience and wisdom of old men. विरलाः very rare. सुलभाः पुरुषा राजन् सततं प्रियवादिनः । अप्रियस्य च पथ्यस्य वक्ता श्रोता च दुर्लभः ॥ (Rāmāyaṇa). श्वयथुः swelling, intumescence. उद्दामदर्पः arrogant pride. प्रभवः स्मयदूषिताः (भर्तृहरिः). शृण्वन्तोऽपि If at all they hear. गजनिर्मालितेन With the characteristic indifference of a drowsy elephant.

कल्याणाभिनिवेशी You that are bent on seeking your own good and prosperity. Śukanāsa hints that his advice is very valuable and that, if Candrāpīḍa was really earnest about securing a glorious career for himself, he should listen and act up to it. इयं हि etc. The unsteadiness, the blinding nature and the pride of wealth are accounted for by saying that Lakṣmī does, as it were, possess in

herself the characteristic quality of each of the things produced from the churning of the ocean, along with her, so that she might amuse herself with these during her separation from her birth-mates. वक्रता (1) crookedness in form (crescent-moon) (2) Fickle-mindedness ; crooked nature. मोहनशक्ति Power (1) to produce unconsciousness (2) to subdue or win over others. नैष्ठुर्य (1) Hardness (2) Hard-heartedness or mercilessness. अपरिचितं = निर्दाक्षिण्यं. गुण (1) strings (2) good qualities such as धैर्य. नाभिजनमीक्षते has no regard for noble birth ; she deserts the low and the high alike. न कुलक्रममनुवर्तते It is a known fact that the fortunes of a family do not remain permanent for a number of generations. A wealthy father does not always have a wealthy son. न शीलं पश्यति Her conduct is mysterious. Good conduct, virtue, learning, munificence, discrimination count for nothing with her, so that none can say what it is that will make her stay long in a person. गन्धर्व-नगरलेखा etc. This denotes the extreme transitoriness of Lakṣmī. Like the limits or boundary of an aerial town, she vanishes even as we are beholding. गन्धर्वनगर is an illusionary city in the sky, probably the result of a natural phenomenon such as mirage. अद्यापि etc Lakṣmī's passing from person to person is imagined to be due to the circular motion imparted to her by the whirling waters churned by the Mandara mountain. पारुष्यं etc. The

fact that Lakṣmī is got by the merciless slaughter of men and animals in war is described by saying that she lives on the edges of swords as if to learn cruelty or ruthlessness. संक्रान्ति (1) Fleeting from one person to another (2) Passage of the sun from one Zodiacal sign into another.

Page 52. तमोबहुला (1) Full of तमोगुण (the lowest of the three qualities सत्त्व, रजस् and तमस् which are the constituents in different proportions of every thing in nature) (2) filled with thick gloom. अचिरद्युति (1) Short-lived or ephemeral glory and greatness (2) Lightning. सरस्वती etc. Generally a learned or wise man suffers from poverty, and a rich man is not always a learned man. Cf. निसर्गभिन्ना-स्पदमेकसंस्थमस्मिन्द्रयं श्रीश्च सरस्वती च (Raghuvamśa VI-29). गुणवन्तमपि etc. This shows that fortune does not depend upon one's good nature, noble-mindedness, high birth, heroism, modesty or presence of mind.

दीप्यते shines forth ; i.e., whenever a man is in most prosperous circumstances. कज्जलं (कुत्तितं जलं अस्मात्प्रभवति; क्कोः कदादेशः. क्त् is substituted for कु); Lampblack or soot. A man of great wealth and affluence does very often do things which being otherwise than proper and virtuous, leave a stain on his name and character. संवर्धन etc. The possession of wealth fosters in a man ever greater desire to have more. व्याध्रगीति The hunter's song allures the deer and subjects them to death. Even so, wealth and prosperity makes

men more and more a slave unto passions and worldly pleasures and wrecks them in the end. परामर्श polluting, staining, obliterating. Bhānucandra says, 'सच्चरितानि सदाचरणानि, तान्येव चित्राणि, तेषां परामर्शः आचमनं, तदर्थं या धूमलेखा धूमपङ्क्तिः (लोकैः कफनिवृत्त्यर्थं द्रव्यान्तरस्य धूमपानं कृत्वा पश्चात्स एव उद्गीर्यते) तत्स्पर्शादेव आलेख्यं विनश्यतीति भावः.' अकाल etc. The swans perish mostly in winter; but Lakṣmī does, at all times, destroy the good qualities. She is ever (not only in a certain portion of the year) a rainy season to the swans of good qualities. प्रस्तावना Prologue (to the drama of fraud). Wealth is but the beginning, and the train of attendant evils lie behind *enmasse*. राहुजिह्वा etc. राहु is the name of a demon, son of Vipracitti and Simhikā (hence called सैहिकेय). When he had tasted a little quantity of the nectar, Viṣṇu who was informed of it by the sun and the moon, severed his head (which became immortal on account of the tasting of nectar). He is supposed to wreak his vengeance on the sun and the moon at the time of new and full moon, Rāhu eclipses the splendour of the moon at times, whereas wealth does ever blight all that is good and virtuous.

न हि तं etc. It is not uncommon to see that a poor man is suddenly raised to fortune and power, and just when he begins to fancy himself prosperous and happy, Lakṣmī deserts him and leaves him wretched. अधिकरणतां state of being an abode or

receptacle. अभिषेकसमये etc. The imaginative faculty of Bāṇa is shown to advantage in describing the vices, the arrogant pride etc. that follow a man's attaining to high position, especially to sovereignty. दाक्षिण्य (courtesy, consideration for others' feelings etc.) is supposed to be washed away by the holy waters with which he is anointed at his coronation. उष्णीषि-षः (उष्णमीषते हिनास्ति इति), lit., that which keeps off heat; hence a diadem or a turban. The diadem is put on as if to ward off the idea of his becoming old, i.e., in the vigour and passion of youth he behaves as if he would never become old and die and be answerable for his actions, in the other world. अपवार्यते is screened or concealed from him. He shall never go to the worlds of bliss. वेत्रदण्ड wands of office; these do, as it were, drive before them all his virtuous qualities.

Page 53. केचिद्धनलव etc. Men, newly risen to fortune, forget their past position, become puffed up with pride and plunge themselves into wild excesses and in their inordinate desire to enjoy the worldly pleasures, they seem to have not five, but thousands of senses and organs. प्रकृतिचञ्चलतया The mind is, by nature, extremely unsteady and passes from one object to another, one desire to another and so on; and when once its course is not resisted or checked by a firm resolve, the mind, though but one, acts as if it were many and

subjects him to ever-increasing trouble in seeking to gratify his senses and succeed in his ambitious schemes. धनोष्मणा For the idea that wealth works many a change, compare:—तानीन्द्रियाणि सकलानि तदेव कर्म सा बुद्धिरप्रतिहता वचनं तदेव । अथोष्मणा विरहितः पुरुषः स एव त्वन्यः क्षणेन भवतीति विचित्रमेतत् ॥ (भर्तृहरि). कुलीरः—रकः a crab. तिर्यक् astray i.e. away from the path of virtue. अधर्मभग्नगतयः The course of their virtuous actions is obstructed or cut short by their vicious nature. पङ्गवः etc. Like the physically lame men led by others, the kings, mentally and morally lame as they are, are led away (from the righteous course) by self-seeking and evil-minded men. उत्कुपितलोचना इव As if suffering from sore eyes. कालदष्टाः Bitten by a most venomous serpent. Bhānucandra says, काले निषिद्धकाले सन्ध्यादिरूपे दष्टा भक्षिताः । सर्पेणेति शेषः. महामन्त्र (1) Efficacious charm or powerful spell (2) good counsel. न प्रतिबुध्यन्ते (1) Do not regain consciousness (2) do not act wisely and reasonably. तृष्णा etc. A man affected by poison sees every thing yellow; even so a man affected with greed of wealth, ceaselessly thinks of money, and to him every thing looks like gold. पानं (1) Drinking (मधुपानं) (2) whetting (निशानघर्षणं). तैक्ष्ण्यं (1) cruel nature (2) sharpness. परप्रेरिताः (1) set up or induced by others. Cf. अहो खलभुजङ्गस्य विपरीतो वधक्रमः । अन्यस्य दशति श्रोत्रमन्यः प्राणैर्वियुज्यते ॥ (2) discharged by others. भूति (1) Prosperity (2) ashes. आपूर्यमाणा इव Their bodies become corpulent or bloated as if with

the sins committed by them. पतित (1) Degraded or fallen from their high position (2) Fallen down. आत्मानं themselves. आत्मन् is used reflexively for all the three persons and in the singular number, masculine gender, whatever be the gender and the number of the noun it refers to. *Cf.* आश्रमदर्शनेन आत्मानं पुनीमहे (sometimes it is used in the plural also).

शूतं विनोद इति etc. should be construed with दोषानपि गुणपक्षमध्यारोपयद्भिः Here Bāṇa beautifully describes the way in which kings and others in high position are flattered, tempted and led astray by vile sycophants and flattering dependents. गुरुवचन etc. To despise the beneficial advice of gurus (persons whose counsel will avert evil and secure whatever is good) is to assert one's independence and ability and wisdom to act without other's guidance. स्वच्छन्दता प्रभुत्वं True sovereignty or dignity consists in acting according to one's own free will and pleasure i.e., arbitrarily and despotically. दोषानपि etc. Representing faults and defects as virtues and merits. स्वयमपि विहसद्भिः All the while, laughing (within their sleeves, as we say), at the credulity of the king to believe their words to be true and sincere. अमानुषोचिताभिः all unworthy of mortal men. (Note the strain in which Canute was flattered by his courtiers). प्रतार्यमाणाः This and the following nominative plurals refer to अपरे at the beginning. आत्मन्यारोपित etc. They are led away so far by

the flatteries that, in course of time, they come to regard themselves as possessed of all qualities (even superhuman) attributed to them, nay, to think themselves divine and then begin to act like gods themselves and manifest their greatness as such. The deception practised on themselves is so complete that they go the length of considering themselves as having four arms like Viṣṇu, and not two only like mortals.

Page 54. विडम्बनं Deception ; or imitation, aping one's manners and expressions. दृष्टिपातं etc. When they do so much as merely look at a person, they regard it as a great obligation to him. स्थापयन्ति (causal of स्था) rank it among. संविभाग a reward or present ; favour. नाभ्युत्तिष्ठन्ति गुरुन् Do not rise from their seats to greet the elders. अनर्थकायास etc. They laugh at learned and virtuous men as for their folly in denying themselves the enjoyment of sensual pleasures, by their unnecessary performance of religious rites etc. जरावैक्लव्यप्रलपितं wandering talk or meaningless prattle due to infirmities of old age. असूयन्ति (Denominative verb from असूया) are displeased with (used with the dative of person or thing). It governs the dative of person in 'असूयन्ति मह्यं प्रकृतयः' कुप्यन्ति governs the dative of person. वर्षन्ति shower gifts and favours on. यः is the relative having for its correlative demonstrative pronoun तं तेन etc. going before.

सांप्रतं Fit, proper. अतिनृशंसप्रायोपदेशनिर्घृणं Merciless because it preaches cruel principles (Machiavellian policy). कौटिल्यशास्त्रं a work on civil polity by Cāṇakya or Kauṭilya (the crooked) who was the friend of Candragupta and an important character in the drama called Mudrārākṣasa. In this work he advocates strongly the principle of expediency as opposed to right and justice. अभिचारक्रिया employment of magical spells or incantations for malevolent purpose. These are described in Atharva Veda and are considered to be heinous sins.

राज्यतन्त्र Policy of government, system of administration. प्रयतेथाः Potential 2nd person singular of यत् with प्र, should strive.

Page 55. अपह्रियसे सुखेन led away, overcome by pleasures ; or forsaken by happiness. कामं Granted that ; Indeed. (The sense is completed by तथापि Nevertheless). संस्कार culture, refinement. Bhānu takes it to mean ceremonies beginning with जातकर्म. अप्रतिबुद्ध Devoid of discrimination and discretion. मां मुखरीकृतवान् Induced me to speak thus at length ; made me eloquent on the subject. दिग्विजयः career of conquest. प्रतापमारोपयितुं To make your prowess and glory felt by your enemies i.e., to establish your name and valour. सिद्धादेशः (1) One whose command is implicitly obeyed (मिद्धो निष्पन्न आदेश आज्ञा यस्य सः) (2) A Yogin whose predictions ever come true.

उन्मीलित इव Candrāpīḍa felt as if his eyes were opened to the true nature of things i.e., he felt enlightened.

पुरोधाः a family-priest, esp. of a king. तीर्थ holy places.

Page 56. लतेव पादपान्तरं etc. A creeper grafting itself on to a new tree retains its hold on the tree that was its first support. So also, at the time of consecration to kingship, the Royal glory that was till now residing in Tārāpīḍa, passed on to Candrāpīḍa, but without leaving Tārāpīḍa altogether. Cf. नरेन्द्रमूलायतनादनन्तरं etc. Raghuvaṃśa III-36. अन्यः पादपः (पादैः पिबतीति) पादपान्तरं. पित्रा स्वयं etc. In token of Candrāpīḍa having been made crown-prince, the king took up the mace and himself led the way for him.

कृतयथोचित etc. He received them with honours and respect according to their rank. दध्वान् Perfect of ध्वन् to sound deep. सह द्विषतां श्रिया Along with the glory of the enemies. When the Prince moved down from the throne, the prosperity of his enemies began to tremble i.e., He set out in the triumphal tour and was sure to overcome his enemies and put an end to their glory. पूर्वाहूढया... *already* mounted; or mounted in front on the same elephant. Note how, in obedience to his mother's wish, Candrāpīḍa, as a true son, accords Patralekhā a very kind treatment.

बहुल...पाटलेन and the following two instrumentals qualify गन्धमादनेन, and मेरुगिरिणा (to which it is compared) is qualified by संलग्न...तपेन etc. The red-lead ointment with which the elephant is adorned is compared to twilight tinging the mountain red; strings of pearls hanging at the elephant's sides, to the white stream of the Ganges flowing across the mountain; and the garlands of white flowers on the elephant's head, to the clusters of stars shining on its peaks. दन्तुरित lit. serrated or dentated; overspread or covered with. कल्माषित lit. variegated, illumined. शातक्रतवीमाशां The quarter presided over by Indra; the East.

Page 57. मेदिनी The Earth (मेदोऽस्त्यस्यामिति). The Earth is called मेदिनी, because it was covered with the fat and flesh of the demons मधु and कैटभ when they were killed by Viṣṇu. 'मधुकैटभयोरासीन्मेदसैव परिहृता । तेनयं मेदिनीनाम्ना सर्वतः परिकीर्तिता ॥' इम...सर्मारणः The elephants numbered many thousands so that all the air around was laden with the scent of their ichor. बलबहुल etc. All the space was so closely filled with white banners that the quarters are described as if they were afraid of tumult of the army and vanished somewhere, hiding themselves behind the banners to escape detection. मलिन...शङ्कितमिव. As if afraid of being sullied by the dust raised from the earth. इभकर etc. The sun's heat was warded off by many umbrellas, and the poet imagines that the day

disappeared with its heat covered by umbrellas lest it should be quenched by the sprays spurted out from the elephants' trunks. कदम्बक a crowd, collection. 'स्त्रियां तु संहतिर्वृन्दं निकुम्बं कदम्बकम्' Amara ; also a kind of tree or grass. काहल A large military drum. आडम्बररव Furious or hoarse sound. जर्जरीकृत stunned, shattered.

विकच Full-blown, expanded ; कचतीति कचः The act of being folded up. विगतः कचः अस्मादिति विकचः, also bald or destitute of hair. क्षोद Dust, powder.

Page 58. अवचूलः-डः (अवनता चूडा अग्रं यस्य) an ornament (like a chowrie etc.) hanging from the top of a banner or placed on the ears of elephants ; also the pendent cloth on a chariot etc. कदलिका A flag, banner. पुनरिव भारवतरणार्थं etc. The mass of dust raised by the elephants, horses etc., in the army was so great and extended that it looked as if the earth itself, being oppressed with the burden of army rose up in that guise to heaven to get rid of the load. पुनः (a second time) shows that the earth had once gone in the form of a cow to Viṣṇu to implore him to free her from the demons.

लाला Saliva, spittle. उपजातः प्रकटीभूत आलोकः प्रकाशो यासु तासु उपजातालोकासु When (the quarters) became visible. किं न जितं etc.=सर्वं जितमेव etc. The drift of Vaiśampāyana's speech is that Tārāpiṇḍa had already subjugated the powerful kings around, that his fame and glory had spread far and wide,

and that Candrāpīḍa's business is one to consolidate the conquests already made. प्रसाधित captured, brought under possession. कोमलः Graceful, charming. सेवाञ्जलि hands joined together to do him homage or reverence. घृष्टाः rubbed against. Many a king have bent low before him so as to make the gems on their diadems touch his foot-stool. कुलाभिमानशालिनः zealous in keeping up their family glory or pride. सोमपायिनः lit. who had drunk the soma juice i.e., who had performed many Soma sacrifices. मङ्गलाय हितां मङ्गल्यां adjectival to चरणरजःसंहति. To kiss the dust on his feet is conducive to their prosperity i.e., when they are loyal and humble, they are unmolested and are happy. आग्रावित covered on all sides with, filled to overflowing. उपासते (3rd person Plural of आस् with उप) wait upon. बलानि (armies) the object of उद्गिरति, सूते etc. रसातलं etc. The armies lay extended on all sides far even beyond the range of sight that they seemed to be produced by the earth, sent up from the nether regions, marched forth from all the quarters and sent down in ceaseless columns from the sky etc. स्मरति महा... क्षोभस्य, कर्मणि षष्ठी. Bāṇa seems to be fond of construing स्मृ with the genitive. महाभारत The famous war of Kurukṣetra between the Pāṇḍavas and the Kauravas. The armies were very huge consisting, as they did, of 18 अक्षौहिणीs (an Akṣauhiṇī being composed of 21,870 chariots, as many elephants,

65,610 horses and 1,09,350 foot-soldiers) and all of them perished.

Page 59. एष etc. The banners with which the air was studded thickly (so as to look like a thicket) rose very high that the sun was almost obscured by their tops and seen only at intervals, and the poet describes this by saying that the sun with his disc stumbling over their spires slowly wandered through them, as if counting the number of flags in order to avoid being obstructed by them. Bhānu takes कदलिकावन to mean रम्भावन (groves of plantains) the appropriateness of which is not clear. कुलशैल The seven principal mountains which are believed to support each division of the continent and with which the earth is kept up by being fixed at the middle. महेन्द्रो मलयः सह्यः शक्तिमान् ऋक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥ फणिनां पत्युः Śeṣa, the lord of the serpents. It is believed that the earth rests on the hoods of the Serpent Śeṣa and is supported by them from below; the earthquakes arise when the hoods, oppressed with the earth's weight shake a little and then become steady. Cf. 'वहति भुवनश्रेणीं शेषः फणाफलकस्थितां' (भर्तृहरि).

तृणमय etc. studded or thronged with a thousand houses with walls of grass. तृणमय is by some, taken with मन्दिर; then the meaning will be, the line of houses made of grass and leaves, formed a wall or rampart. उल्लासित adorned. पटमण्डप a tent.

आवासभूमि. Halting-place or place of encampment, sojourn. अभिनव...जन्मना Produced by the recent separation from his father. अत्यवाहयत् governs अशेषं दिवसं; passed the whole day. अन्तरा (ind.) at intervals. पितृसक्तं concerning or relating to his father. अनवरत-प्रयाणकैः uninterrupted marches. उपचीयमान growing in numbers; increasing. जर्जरयन् rending or oppressing. विषमाणि Rugged or crooked places. विटपक a rogue, a cheat. प्रतीच्छन्नुपायनानि accepting presents or gifts. स्वचिह्नानि Trophies or monuments of his victories. Cf. निचखान जयस्तम्भान्गङ्गास्रोतोऽन्तरेषु सः (Raghu). कीर्तनानि 'हरिगुणगानानि' (Bhānu) or 'works to keep up his memory or memorials.' (Kale). शासनानि edicts, or grants of land.

Page 60. त्रिशङ्कुतिलकां The south adorned by the star Triśanku. सप्तर्षिताराशबलां The north variegated or marked by the constellation of the seven sages i.e., Ursa major. विजिग्ये Perfect 3rd person singular of जि with वि (1st Atm.) to conquer; Aorist व्यजेष्ट. Note that जि which is Parasmaipada becomes Atmanepada when preceded by परा and वि. हेमकूटधाम्नां residing on Mount हेमकूट (one of the Himalayan hills). हेमकूटनाम्नां is another reading where it applies to किरातानां (named Hemakūṭa). किरं पर्यन्तभूमिं अतति गच्छतीति किरातः a mountaineer, a barbarian. नातिविप्रकृष्टं not far from (governs the ablative जलनिधेः). विश्रामहेतोः In order to give rest to (his army).

तत्र तिष्ठतीति तत्रस्थः remaining there i.e. in Svarnapura. मृगयार्थं निर्गतः मृगयानिर्गतः starting out on a chase.

काननं विचरन् The forest is referred to later on as निर्मानुष uninhabited by man and lying between Svarnapura and Kailāsa. किन्नरमिथुनं a pair of Kinnarī and Kinnara. Kinnaras are a species of demi-gods supposed to be superior to man and inferior to Devas and possessed of a human figure with the head of a horse. पलायमानं Present participle of अय् with परा. Note the change of र् to ल् in the preposition परा before the root अय्. उपसर्गस्यायतौ Pāṇini. एकाकी = एक + आकिन् single. Vide Pāṇini :—एकादाकिन्-चासहाये. अनुससार governs the object तत् which refers to the Kinnara pair. आलोकयत एवास्य Genitive absolute; even as Candrāpīḍa was beholding the pair.

Page 61. प्रस्तर stone. Vide Amara :—पाषाण-प्रस्तरग्रावोपलाशमानः शिला दृषत्. समारूढश्रमस्वेदाद्रिशरीरं qualifies both इन्द्रायुधं and आत्मानं. विहस्य The laughter is due to his own folly in undertaking a wild goose chase. ततः किं What is the benefit? अथ न गृहीतं. अथ marks the beginning of a different alternative. यत्किञ्चन करोतीति यत्किञ्चनकारी, तस्य भावः तत्ता तस्यां यत्किञ्चनकारितायां in doing a triviale thing. अवश्यकर्तव्या क्रिया refers to दिग्विजय. गुरोः अर्थः गुर्वर्थः the task laid down by my father. प्रयत्तः Past passive participle of यत् with प्र to attempt. आविष्टः possessed by a ghost. अश्वमुख refers to किन्नर. अनुयातुं शीलम् अस्येति अनुयायि that used to follow me. बद्धा दृष्टिः येन तेन बद्धदृष्टिना with my eyes fixed on the Kinnara couple. मर्त्यस्येव धर्मः यस्य सः मर्त्यधर्मा (धर्म + अन्). Vide Pāṇini :—धर्मादनिच्चेकलात्. धर्म at the end of a

Bahuvrihi takes the final augment न् if a single word forms the previous member of the compound. उत्तरेण सुवर्णपुरं. उत्तर, अधर and दक्षिण take the final augment एन optionally when proximity is intended. Vide Pāṇini :—एनवन्यतरस्यामदूरेऽपञ्चम्याः. उत्तरेण means 'to the north and very near in that direction.' A word ending in एनप् governs a noun in the accusative case. Vide Pāṇini :—एनपा द्वितीया. सीमाया अन्तः सीमान्तः the end of the frontier. When denoting the middle front line from the forehead to the centre of the head, सीमा (सीमन्) + अन्त will coalesce as सीमन्त. Vide Vārtika :—सीमन्तः केशवेशे. निर्गता मानुषा यस्मात् तत् निर्मानुषं.

Page 62. आत्मकृतानां etc. Vide parallel अवश्यमनुभोक्तव्यं कृतं कर्म शुभाशुभम्. व्यावर्तितः तुरगः येन सः व्यावर्तिततुरगः having turned back his horse. अयं etc. The beauty of the day is compared to a lady, and the Sun to the gem of her girdle. The analogy is quite happy in view of the convention of poets to compare the waist (मध्य) of a lady to the sky (नभस्). भानुः नभोमध्यमलंकरोति. It is noon. तदेनं. The use of एनं is apt as it is used in अन्वादेश. तावत् a mere rhetorical flourish. पूर्वं स्नातः पश्चात् पीतोदकः तं स्नातपीतोदकं. Vide Pāṇini :—पूर्वकालैकजरत्पुराणनवकेवलाः समानाधिकरणेन. अचिरादपक्रान्तस्य. The herd of elephants had emerged just recently before. उपजात etc. From the wet footprints of elephants, Candrāpīḍa inferred there must be a lake in the vicinity. तं = मार्गं. प्रतीपमनुसरन् He followed the track

of elephants in a direction opposite to that in which they had emerged out of the lake. पूर्वोत्तरे दिग्भागे in the north-eastern direction. आहूयमान इव. The grove of trees situate to the north-east of Mount Kailāsa seemed to invite Candrāpīḍa by means of the warbling noise of intoxicated swans. मणिदर्पणमिव This and the other accusatives qualify सरः. In this para the poet gives an inimitable description of the Acchoda lake.

Page 63. प्रतिमा etc. The lake is likened to Nārāyaṇa. From the उदर or belly of Nārāyaṇa has sprouted forth पङ्कज lotus-seat of Brahmā. From the उदर or the hollow of the lake have sprouted forth पङ्कजs or lotuses. Hence the उदर in both cases is उद्भिन्नपङ्कज. The belly of Nārāyaṇa contains within its fold all the three worlds including woods, hills, stars and planets. Vide parallel: युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकाशमासत. (Māgha). The bed of the lake bears the reflection of the entire universe including the firmament by reason of the transparency of the water within. Hence सकानन...त्रिभुवनं विभ्राणं. असकृत् etc. Even Brahmā took water in his Kamaṇḍalu from this lake frequently. वालखिल्यs are a class of divine sages of the size of a thumb and produced from the Creator's body and said to precede the Sun's chariot. Their number is said to be 60,000. वरुणहंस etc. The swan is the vehicle of Varuṇa, the bull of Śiva, the buffalo of Yama, and the Airāvata elephant of Indra.

अच्छं उदकं यस्य तत् अच्छोदं. उदक at the end of a compound becomes उद when the compound is the name of a thing. Vide Pāṇini :—उदकस्योदः संज्ञायाम्.

तुरगमुख means Kinnara. इदमुत्पाद्य etc. Having once created this lake of sweet water, Brahmā's creation of nectar is only a superfluous attempt. वेधसा स्वसृष्टिः पुनरुक्ता नीता. Note when नी is used in the Passive voice, the direct object takes the nominative, and the indirect object retains the accusative. Vide Kārikā :—गौणे कर्मणि दुद्यादेः प्रधाने नीहृकृष्वहाम्. सर्वेन्द्रियाह्लादन-समर्थ The fact that the water of this lake, like nectar, pleases all the sense-organs is substantiated by the next five sentences which refer to the eye, the touch, the nose, the ear and the tongue in order.

Page 64. नियतं etc. Śiva does well in keeping attached to Kailāsa in whose vicinity this lake is situate and yields supreme satisfaction to the eyes ; whereas Viṣṇu commits a blunder in continuing to repose in the saline Ocean, disregarding this lake whose fragrant water is verily nectar. विद्याधरो etc. With the heaps of blue lotuses plucked from this lake, hosts of Vidyādharas have worshipped on its banks innumerable images of Śiva in the form of phallus made of sandal for the purpose of worship.

सस्तर couch. आम्नीर्य Indeclinable past participle of स्तृ with आ to spread. निषसाद् Perfect of मद् with नि to sit. पत्र is due to Pāṇini :—सदिरप्रतेः.

Page 65. सरस उत्तरे तीरप्रदेशे समुच्चरन्तं The music proceeds from near the northern bank of the lake. It may be recalled that the prince is now resting on the southern bank. उन्मुक्त The dropping down of the morsels of grass from the mouth and the holding erect of ears are characteristic of the horse species and the like when attracted by a sound from afar. दूर positive, दवीयस् comparative, दविष्ट superlative. प्रियं गीतं येषां तैः प्रियगीतैः The deer, fond as they are of music, ran before and consequently seemed to point out to him the source of the music even without his request. पश्चिमया. From the southern bank the prince goes northward by the western route.

क्रमेण च In due course. He was greeted by the slow, chill breeze from Mount Kailāsa. गत्वा च तं प्रदेशं He reaches Kailāsa. शुक्रशत etc. This and the next four Instrumentals qualify पादपैः. The temple of Śūlapāṇi was surrounded by trees. शुक्रशत etc. brings out the plentiful output of fruits on the trees. जलधर etc. The Tamāla thicket was so dense and black that it was mistaken by the thirsty Cātakas for clouds, and they consequently filled the thicket with their noise. इभ etc. The Lavalī sprouts are clipped by the elephants, and their circular bushes are shaken and rendered shaking. अत्रिरल...There were cocoanut trees in plenty bending under the weight of cocoanuts. अन्तरान्तरा here and there, at intervals. कैलास...interspersed with sandy tracts due to the flow

of rivulets on Kailāsa. पादपैः परिवृतं qualifies सिद्धायतनं. Candraprabha is the name of a certain slope of Kailāsa. चन्द्रप्रभनामः qualifies कैलासपादस्य and not सरसः. The name of the lake, it may be remembered, is Acchoda. पश्चिमे तीरे. The temple of Śiva is located on the western bank of the lake. शून्यं vacant.

तच्च प्रविश्य Entering the shrine of Śiva. अद्राक्षात् governs भगवन्तं त्र्यम्बकं. चतुर्मुखं The four-faced form of Śiva is well known in Purāṇas:—तिलोत्तमायाः प्रदक्षिणं कुर्वाणाया अतिलावण्योपेताया उमाया उत्सङ्गस्थितायाः क्रोधभयाद्भगवता तद्रूप-
लाम्पट्येन तदवलोकनाय चतसृषु दिक्षु मुखचतुष्टयं सृष्टमिति पौराणिकी कथा.

Page 66. तस्य च दक्षिणां मूर्तिमाश्रित्याभिमुखांमार्सानाम्. Mahāśvetā sits facing that portion of Śiva's body which faces the south. So she must be facing the north. उपरचितब्रह्मासनां. ब्रह्मासन is a posture best fitted for deep meditation of God. अतिविस्तारिणा By her extremely white lustre she seemed to convert all her surroundings into ivory. पञ्चमहाभूत etc. The whole creation results from a combination in varying degrees of the five elements—Earth, water, fire, air and ether. But the body of this damsel seems not to be made of any of these elements, but of whiteness pure and simple. क्षारोदधिदेवतामिव Here the poet conceives of Mahāśvetā as the Milk Ocean personified and deified. The Ocean-goddess seems to have been attracted to this shrine by reason of her fondness for the Moon's digit on Śiva's head which is acquainted with her, since its birth. नामाङ्क

etc. *Cf.* श्रीकण्ठपदलाञ्छन. as applied to Bhavabhūti. त्रिपुण्ड्रक the triple horizontal mark of holy ashes on the forehead and other limbs of the body. The sacrificial thread, the thimbles she wore when playing the lute, the lute itself being made of ivory, her bracelets made of shell, the holy ashes, in short, everything in or about her person was white. गन्धर्वविद्या musical science. निर्गतः मम यस्याः सा निर्ममा devoid of any attachment. This brings out her stage of renunciation. अहंकार pride. मत्सर envy. अष्टादश वर्षाः यस्याः, ईषदूना अष्टादशवर्षा अष्टादशवर्षदेशीया about eighteen years old. Vide Pāṇini :—ईषदसमाप्तौ कल्पन्देश्यदेशीयरः. पाशुपतव्रतं is the vow of religious life characteristic of persons who have dedicated themselves to the worship of Paśupati.

ततः On seeing the maiden. अवतीर्य, अश्वात् understood ; getting down from the horse. भगवते प्रणम्य = भगवन्तमनुकूलयितुं प्रणम्य. Vide Pāṇini :—क्रियार्थोपपदस्य कर्मणि स्थानिनः The natural grammatical form will be भगवन्तं प्रणम्य. निरूपयामास saw, beheld. आविर्भूतः विस्मयः यस्य तस्य आविर्भूतविस्मयस्य. He was greatly struck with wonder on seeing her beauty, loveliness and dignity of form. उदपादि Aorist of पद् with उद्. The thought arose.

Page 67. असमर्थितानि च तानि उपनतानि च असमर्थितोपनतानि taking an unexpected turn. वृत्तान्तान्तराणि events of different kinds. अनुवध्रता governs तुरङ्गसुखमिष्टुनं. As I pursued the Kinnara pair. गन्तुमशक्यः अगम्यः Candrāpīḍa recounts the unexpected turn taken by

the events in the passage from मया up to कन्यकेयमालोकिता. संशीतिः = संशयः. संभूतिः = संभवः नापयाति (सा understood); similarly for नारोहति and नोत्पतति.

स्वागतमतिथये The maiden offers her greetings to the guest. यथा चेयं. इयं qualifies प्रतिपत्तिः

Page 68. दाक्षिण्यस्य अतिशयः यस्यां सा दाक्षिण्यातिशया a Bahuvrīhi of the व्यधिकरण type. दाक्षिण्य obliging nature; kindness. अभिजाता प्रतिपत्तिः courteous behaviour. अन्तःस्थापित etc. This and the next four accusatives are adjectives qualifying गुहां. योगार्थं पट्टिका योग-पट्टिका the silk garment usually worn when in deep meditation. विशाखिका spindle, peg. उपानहोः युगं उपानद्युगं a pair of shoes. The final ह् of उपानह् changes to द् when followed by a consonant. The pair of shoes is नालिकेरीफलवल्कलमय made of the matting of cocoanuts, and विशाखिकाशिखरनिबद्ध securely placed on an iron peg. The Kamaṇḍalu, the Yogic robes, the shoes, the begging bowl and the ash-bowl are all peculiar to life in a state of asceticism. अचमर्षण a collection of Vedic hymns usually recited in religious baths. पवित्रीकरणाय अलं. अलं, is competent or efficacious. आस्यतां (भवत्या) Impersonal use. प्रश्रय modesty.

अतिथये इदं आतिथ्यं = अतिथि + ज्य. Vide Pāṇini—अतिथेर्ज्यः; whereas अतिथौ साधु is आतिथेयं = अतिथि + ढच्. Vide Pāṇini:—पथ्यतिथिवसतिस्वपतेर्ढच्. कृतं आतिथ्यं यया सा कृतातिथ्या. The maiden offered her hospitable greetings to the guest. अचिरेण ere long. तस्याः construe with भिक्षाभाजनं. अपूर्यत Imperfect of पूर 4th conjugation, Active voice.

Page 69. तमेव प्रदेशमिन्द्रायुधमानीय. नी governs two objects. उपस्पृश्य. उपस्पर्शस्त्वाचमनम् Amara. निर्वर्तितसंध्यो-चिताचारां. Previously it was stated that when Candrā-pīḍa wanted to retrace his steps after his futile chase of the Kinnara pair, it was mid-day. Vide Page 62—भानुः दिवसश्रियो रशनामणिरिव नभोमध्यमलंकरोति. Subsequently he saw the Acchoda lake and came to the shrine of Śiva near Kailāsa, and a number of events have since taken place, and now when he is about to enquire Mahāśvetā about her history, the evening has set in. लघोर्भावः लघ्विमा light-heartedness. कालस्य कला कालकला a short space of time. तत् therefore. यदि नातिखेदकरमिव (कथनं implied). कथनेनात्मानमनुग्राह्यमिच्छामि. I desire to be favoured with your narration. भवद्दर्शनात्प्रभृति Ever since I saw you. प्रभृति governs a noun in the ablative case. कतरत् etc. Which race has been blessed by your birth? In other words, in which race were you born? सिद्धानां साध्यानां च संबाधः येषु तानि सिद्ध-साध्यसंबाधानि adjectival to दिव्याश्रमपदानि. वनं अधिवससि = वने वससि. अयं though put in apposition with यत् etc. is masculine in gender by force of the noun qualified viz. प्रकारः. तैरेव with those well-known five elements of which the bodies of other beings are made.

Page 70. निर्गतः शब्दः यस्मिन् कर्मणि तत्तथा निःशब्दं silently. आरेभे Perfect of रभ् with आ to begin.

दुःखेन निवारयितुं योग्याः दुर्निवाराः, तेषां भावः दुर्निवारता the state of being irresistible. आत्मीयां कुर्वन्ति bring under their sway. व्यसनोपनिपाताः the implied subject. न कंचन

न स्पृशन्ति = सर्वानपि स्पृशन्त्येव. शरीरस्य धर्मः यस्य तं शरीरधर्माणं
 one who is possessed of a body ; every living being.
 द्वन्द्व the opposite pairs of शीत and उष्ण heat and cold,
 सुख and दुःख happiness and misery and so forth.
 अल्पीयस् comparative of अल्प, superlative अल्पिष्ठ. न
 ह्यल्पीयसा etc. Some very strong ground must exist
 for the grief of persons like these. क्षुद्रनिर्घात a weak
 thunderbolt. कषायित reddened.

प्रायेण most probably. कल्याणाभिनिवेशिनः a polite way
 of saying तव. विबुधसञ्च world of gods. चतुर्भिरधिका दश
 चतुर्दश The fourteen families of Apsaras sprang from
 14 sources—1. Brahmā's mind 2. Vedas 3. Fire 4.
 Wind 5. Nectar 6. Water 7. Sun's rays 8. Moon-
 beams 9. the Earth 10. Lightning 11. Yama 12.
 Cupid 13. Gandharvas in union with Muni, daughter
 of Dakṣa Prajāpati 14. Gandharvas in union with
 Ariṣṭā, another daughter of Dakṣa.

Page 71. षडधिका दश षोडश, षोडशानां पूरणः षोडशः
 sixteenth. वर्ष a country. भारतवर्ष India. भारतवर्षात् उत्तरेण
 अनन्तरे next to Bhāratavarṣa to the north. भारतवर्ष
 is governed by अनन्तर and not by उत्तरेण ; otherwise it
 will take the accusative by the rule of Pāṇini—
 एनपा द्वितीया. किंपुरुष is the name of the country lying to
 the north of India. वर्षपर्वत a mountain that marks
 the boundary of a Varṣa or country. The mountain
 that divides Bhārata and Kimpuruṣa varṣas is called
 Hemakūṭa. तस्य निवासः In that Hemakūṭa mountain
 resides Citraratha, the king of Gandharvas. चैत्ररथं

is the garden and अच्छोदं the lake dug by Citraratha. Of Ariṣṭā was born Hamsa, elder to his six brothers beginning with तुम्बुरु. समाने उदरे शयितः सोदर्यः. Vide Pāṇini :—समानोदरे शयित ओ चोदात्तः and सोदराद्यः Vide Amara:—समानोदर्यसोदर्यसगर्भ्यसहजाः समे. ज्येष्ठः. वृद्ध positive, ज्यायस्-वर्षीयस् comparative, ज्येष्ठ-वर्षिष्ठ superlative. स एव गिरिः Hamsa too, like his cousin-brother Citraratha, dwelt on Hemakūṭa. तां च हंसः etc. Hamsa married Gaurī born of the Apsaras race sprung from the moonbeams.

Page 72. मम जन्म मज्जन्म. अर्थमनुगतं यथार्थं नाम a name true to its meaning. महाश्वेता lit. all white ; pure white. वीणेव Just like a lute, I passed from one lap to another of the Gandharvas who all fondled me. अविदितः स्नेहशोकाभ्यां आयासः यस्मिन् तथाभूतं (अत एव) मनोहरं अविदितस्नेहशोकायासमनोहरं The childhood is charming, being blissfully ignorant of the suffering due to love and grief. क्रमेण च etc. This is an example of गृहीतमुत्करीति which gives rise to the figure of speech known as एकावली. वसन्ते + इव = वसन्त इव. Similarly the Sandhi is to be noted in all the succeeding phrases up to मधुकर इव. This passage brings out the rich imagery of Bāṇa and his flow of felicitous ideas with remarkable facility.

अथ विजृम्भमाण The Spring has set in. मधुमास The beauty of the lake is enhanced by the Spring. बहुल etc. The bank of this lake was covered with sands in which the footprints of swans were impressed. तीरतरुतलमिति. इति means इति हेतोः.

वनानिलोपनीतं and the following accusative singulars qualify कुसुमगन्धं, object of अभ्यजिघ्रं Imperfect 1st person singular of घ्रा with अभि 1st conjugation Parasmaipada. घ्रा changes to जिघ्र् in all conjugational tenses. मुकुलितलोचना half closing the eyes like a bud, a phenomenon characteristic of a person who smells a thing acutely.

Page 73. तपस्यन्तं and similar major accusatives qualify मुनिकुमारकं whose name is afterwards disclosed as पुण्डरीक. वसन्तामिव (स्थितं). He appeared like the Spring doing penance in bereavement due to the loss of his friend Cupid burnt to ashes by the fire of Śiva. सनाल etc. The Kamaṇḍalu in his hand appeared like a Bakula fruit along with its stalk. परिवेष the halo sometimes seen round the Sun and the Moon. Vide Amara :—परिवेषस्तु परिधिरुपसूर्यकमण्डले. मौञ्ज made of Muñja grass. Muñja girdle is characteristic of a Brahmin bachelor. परेण तापसकुमारेण His name is कपिञ्जल as will be known later.

कृत्तिका etc. The Kṛttikā constellation consisting of six stars has been appropriately cited as an Upamāna for the bunch of flowers that bedecked the ear of Puṇḍarika. परिभूतान्य etc. The fragrance of the bunch is experienced to surpass all other flowers. मुनिमायामयः Brahmā has created a second and better Cupid under the guise of a hermit. शशिविम्ब etc. In creating the Moon, Lakṣmī's lotuses

and other elegant objects, the Creator was only practising and training himself so as to be able to create the lovely face of this Brahmin bachelor. बहुलपक्षे In the dark fortnight, it is said, the rays of the Moon are consumed by the Sun by means of his Suṣumnā ray. But to me it seems they enter the body of this bachelor.

Page 74. चक्षुषा आपिबन्तीव an idiom to express deep enthusiasm in seeing. करणानां means इन्द्रियाणां. श्वासमरुतः Deep and heavy sighs came out of my body, perhaps with a view to making room for Cupid inside. स्वेदसलिल Perspiration is one of the Sāttvikabhāvas of love. अगललज्जा This refers to the stage of love known as लज्जात्याग loss of shame.

निक्षिपता adjectival to मनसिजेन, substantiates the impropriety of Cupid's endeavour. असदृशं improperly. एवं च नाम thus indeed. नालं. अलं here means competent. क...क brings out the disparity between a sage's mentality and low passions. उपहसति He ridicules me, cheated as I am by Cupid. यावदेव सचेतनास्मि She desires to move off before she is overtaken by stupor due to love and before her lightness of heart comes to be observed by the hermit-youth.

Page 75. इयं जातिः=ब्राह्मणजातिः. दुःखेन लङ्घयितुं योग्यं दुर्लङ्घं intransgressible are the commands of Cupid. तस्य तस्य वस्तुनः refers to the whole series of events beginning from their love-affair and ending with Mahāśvetā's bereavement due to the death of

Puṇḍarīka. ईदृशस्य क्लेशस्य विहितत्वात् since I have myself been destined to undergo the present sufferings of widowhood. तथा तु His response thus exhibited doubled my love for him.

अथ कौतुकं If you are very inquisitive to know, आवेदयामि I shall inform you.

श्वेतकेतुः a sage whose name is celebrated in the 6th प्रपाठक of Chāndogyopaniṣad. सद्य एव It is a popular notion that a Ṛṣi's conception is immediately fruitful. गृहाण Imperative mood 2nd person singular of ग्रह् to receive. ददौ Perfect of दा to give. असावपि refers to Śvetaketu. पुण्डरीकसंभवतया This furnishes the reason for giving the child the name of Puṇḍarīka.

Page 76. प्रतिपादितव्रतं who was duly initiated by the Upanayana and other ceremonies by Śvetaketu as father.

इयं च etc. This describes the genesis of the Pārijāta bunch on the ear of Puṇḍarīka. अवतंसविलासदुर्ललिता The Pārijāta bunch of flowers is described as being arrogant due to its superior charm as an ornament. को दोषः This suggests that Puṇḍarīka at first hesitated to accept the flower-bunch, the same being unusual for a hermit-boy. कर्णपूरीकृता was made his ear-ornament. कृत्स्नस्य भावः कात्स्न्यं तेन कात्स्न्येन in full. आत्मनः इदं आत्मीयं तस्मात् आत्मीयात् adjectival to श्रवणात्. मम इदं मदीयं तस्मिन् मदीये adjectival to श्रवणपुटे. अक्षमालां लज्जया सह गलितां an instance of सहोक्ति. अज्ञासीत् Aorist of ज्ञा to know. भूतलं असंप्राप्तमेव even before it reached the ground.

भर्तृदारिका princess. प्रत्यासीदति approaches fast. सद् becomes सीद् in all conjugational tenses. नवग्रहा करिणीव like a female elephant newly captured.

Page 77. क्षुण्ण Past passive participle of क्षुद् frequented; trodden. यः कश्चित् a non-entity. रुणात्सि Present tense, 2nd person singular of रुन्ध् to obstruct or prevent. क etc. What a disparity between your previous and present conduct! यौवनानुशासनं control (of frailties due to) youth. संस्कारः culture. रागाभिषङ्गैः by attachments to passion. प्रमाद failings.

अलङ्कारकोपकान्तेन charming by reason of feigned anger. एकावली a single string of pearls.

Page 78. निम्नं गच्छतीति निम्नगा a downward stream. प्रतीपं adverb, in the opposite direction. अयासिषम् Aorist 1st person singular of या to go.

कन्यकान्तःपुरं maidens' inner apartments. मणिमयानि जालानि यस्मिन्, तादृशो गवाक्षः, तस्मिन् निक्षिप्तमुखी मणिजालगवाक्षनिक्षिप्तमुखी. तामेव दिशं ईक्षमाणा looking at that very direction. तपःक्लेशाय स्पृहयन्ती. स्पृह् governs the dative of the object liked. अध्यारोपयन्ती attributing. कमलिनीव सवितुः Note the appropriateness of the simile. कण्टकः अस्य संजातः कण्टकितः full of bristling hair.

Page 79. दिव्यः आकारः ययोस्तौ दिव्याकारौ possessed of divine personality. तयोरेकः refers to Pundarika. भर्तृदुहिता princess i.e. yourself. अवतंसीकृता placed as ornament. तस्मात् द्वितीयात् refers to Kapiñjala. अति-निमृतपदः with silent and steady steps. अप्राक्षीत् Aorist of प्रच्छ् to ask. विगतः निमेषः यस्मात् तेन विगतनिमेषेण चक्षुषा

with unwinking eyes. अर्थिनो भावः (तां) अर्थितां supplication. आह Present tense of ब्रू used in the past significance. अविसंवादिनी that will never prove untrue, adjectival to आकृतिः. The idea is, your personality bespeaks magnanimity and straightforwardness. Therefore I make this application to you. करोषि The use of the Present tense instead of the Imperative mood suggests the certainty of Taralikā complying with the request of Puṇḍarīka. पुण्यैर्विना without merits. विना governs a noun in the Accusative, Instrumental or Ablative case. तेन रसेन with the juice of Tamāla sprout, crushed on a slab. पट्टिकां विपाट्य He tore a piece of his own upper bark-cloth for writing his message to Mahāśvetā. कनिष्ठिका little finger. प्रच्छन्नं in secret, adverbial to देया.

Page 80. आर्या a verse in Āryā metre.

दूरं etc. मे, मानसात् जन्म यस्य सः मानसजन्मा. My heart's dream. विप्रलोभ्यमानः being allured. By what? विसवत् सितया विससितया मुक्तालतया by the pearl-necklace, white like lotus-stalk. त्वया दूरं नीतः has been led far away by you. How? दर्शिता आशा यस्य सः दर्शिताशः सन् with hopes held out. Like what? हंस इव like a swan. A swan is attracted from far off to a lotus-pond by the lotus-stalks which it longs to eat. Likewise is my heart attracted to you.

अनया च मे दृष्ट्या on this being seen by me. दृश्यत इति दृष्टिः. The message, because it is seen written on the bark. दृष्ट्या will be a better reading. द्वितीयदर्शनेन.

Taralikā, I thought, attained the sovereignty of the three worlds inasmuch as she was lucky enough to have had a second sight of Puṇḍarīka which was denied to me. कपोलयोः etc. I gently rubbed her person at her cheeks and curls. सोपग्रहं with tenderness. विपरीतमिव It seemed as though Taralikā was the mistress, and myself her servant. कियन्तं कालं Accusative of time, modifying अवस्थिता.

लोहितो भवन् लोहितायन् Present participle of the denominative verb derived from लोहित. लोहितायति रविबिम्बे Locative absolute, describes the evening. पद्मिनी a lotus-pond. अन्यतरः one of the two; whereas अन्यतम one of three or more. ग्राहिणवम् Imperfect 1st person singular of हि with प्र to send, 5th conjugation Parasmaipada.

Page 81. अनुरूपं सखायं Kapiñjala was a suitable companion to Puṇḍarīka as the Spring to Cupid, and the Zephyr to the Spring. पर्याकुलं confounded. शून्यं vacant. उपाहरम् I offered. अव्यवधानायां भूमौ on the uncovered floor. वक्तुं इच्छुः विवक्षुः. desirous of saying. He cast his glance at Taralikā, because his mission was too private to be disclosed in the presence of a stranger. अव्यतिरिक्ता not different.

त्रयः shame. रागेण प्रचुरः रागप्रायः full of passions. सदृशं suited. आहो, उताहो, आहोस्वित्, उत etc. mean 'or.' अनर्थोपनिपातः the happening of a catastrophe.

अस्ति an Indeclinable used at the beginning of a speech is a term of exhortation by which the

addressee is called upon to recall to his or her mind a known fact. अक्ष्णोः समीपे समक्षं before your very eyes.

Page 82. अपयातायां भवत्यां Locative absolute; when you were gone. वितर्क speculation. विटपेन अन्तरितो विग्रहः यस्य विटपान्तरितविग्रहः with my body hidden by a thicket. दर्शनस्य पन्थाः दर्शनपथः तं दर्शनपथं the range of my sight. दूयमानः Present active participle of दू (4th conjugation Atm.) to grieve. विलक्षः ashamed. सुहृत्स्नेह... आशङ्कमानः This is in conformity with the maxim अतिस्नेहः पापशङ्की. निपुणं दत्तदृष्टिः. scrutinising minutely.

निर्गतं अन्तरं यस्मात् निरन्तरं, तस्य भावः तत्ता तया निरन्तरतया by reason of the denseness (of the jungle). कुसुममये + इव = कुसुममय इव. Similarly before the next three इवस. The jungle appeared like one mass of flowers, bees, cuckoos and peacocks. वसन्त etc. It also appeared as the birth-place of the Spring. कृतावस्थानं and the other major accusatives qualify तं (Punḍarīka). लिखितं painted in a picture. उत्कीर्णं engraved. स्तम्भितं stunned. उपरतं defunct. प्रसुप्तं asleep. योगसमाधिस्थं locked up in deep yogic meditation. निश्चलमपि स्ववृत्ताच्चलितं Though motionless, he has moved away from his usual conduct. संताप्यमानं tormented.

Page 83. अन्तःप्रविष्टैः and the other Instrumentals qualify इन्द्रियैः. The senses have ceased to act; perhaps they have gone inside to have a look at his beloved abiding in his heart. असह्य etc. Or perhaps they have fled away through the fear of excessive torment. शून्याकृतशरीरं His body has become

bereft of senses. दुर्दिनं ceaseless torrent (वर्ष). तप्तश-
रशल्यकैः by the barbs of the heated arrows. The Cam-
paka buds falling on his person are conceived of as
so many barbed arrows aimed by Cupid. सधूमैः They
are smoky, because they contain fire. The black
bees correspond to the smoke. कृशस्य भावः तं कृशिमानं.

सा अवस्था यस्य तं तदवस्थं who was in that plight.
अन्या अवस्था अवस्थान्तरं. आ शैशवात् from childhood. स्पृहणीय-
चरितः His conduct was one to be coveted by myself
and his other mates. अथ तु. तु suggests the contrast
in his conduct now and before. न विद्यन्ते स्खलितानि
यस्मिंस्तत् अस्खलितं free from weaknesses.

सुचिर etc. The eyes seemed stuck together by
reason of the lids that had long remained closed.

Page 84. स्वच्छांशुक etc. The eyes reddened
by weeping and with tears streaming, appeared like
red lotuses covered with a thin white veil. लज्जया
विशीर्यमाणानि, अत एव विरलानि अक्षराणि यस्मिन् कर्मणि तत्तथा लज्जावि-
शीर्यमाणविरलाक्षरं adverbial to अवदत्. He spoke but a
few words checked by shame. यावती शक्तिः तावत् यावच्छक्ति
as far as it lies in one's power. सर्वात्मना by all means.
सुविदितं मम. The genitive is due to juxtaposition
with a word ending in त as the present participial
suffix. Vide Pāṇini :—क्तस्य च वर्तमाने. From यदेतदारब्धं
up to दुराचारः Kapiñjala once again tries to turn back
Pundarika's mind from indulging in love. मन्मथ-
हतकेन. हतक in the sense of wicked becomes the

latter member of a compound by the rule of Pāṇini कुत्सितानि कुत्सनैः. स खलु धर्मबुद्ध्या etc. He that imagines there is happiness in the pleasures of senses, waters a grove of poisonous plants thinking it to be a meritorious deed. निस्त्रिंश sword. ज्वलन्तमङ्गारं blazing embers. अनिष्टं अनुबन्धुं शीलं येषु तेषु अनिष्टानुबन्धुषु विषयोपभोगेषु in sensual enjoyments that bring in their trail misery and misery only. खे द्योतत इति खद्योतः fire-fly, also sun. Vide Amara : खद्योतो ज्योतिरिङ्गणः. As the fire-fly bears a lustre which is of no use, you bear a knowledge which is not of service. प्रबलरजःप्रसरकलुषितानि applies both to स्रोतांसि and इन्द्रियाणि. रजः (1) dust (2) the quality of Rajas. Likewise is the adjective उन्मार्गप्रस्थितानि. कोऽयमनङ्गो नाम. नाम is a term of contempt. दुष्टः आचारः यस्य सः दुराचारः (Cupid) of wicked conduct.

Page 85. बाष्पवेणी stream of tears. अवोचत् Aorist of वच्. सुखमुपदिश्यते परस्य It is easy to offer advice to another. Cf. the maxim :—परोपदेशे पाण्डित्यं. स खलूपदेशमर्हति He alone deserves to be counselled. कथमपि एवमेव somehow like this. तिष्ठन्ति असवः Life lingers. प्रतिसंख्यानवेला the hour of introspection. ज्ञानावष्टम्भ steadiness of mind due to judgment. भवन्तमपह्राय barring yourself. केन वान्येन उपदेष्टव्यम् Who else is to offer counsel? मया स्थातव्यम् Impersonal use. I am to stand. त्वया समः त्वत्समः equal to you. प्राणिमि Present tense 1st person singular of अन् with प्र to breathe or live. प्राप्तः कालः यस्य तत् प्राप्तकालं whichever is suited to or called forth by the occasion.

प्राबोधयं Imperfect 1st person singular of the Causal of बुध् with प्र, roused. निदर्शनैः सह वर्तन्त इति सनिदर्शनानि तैः सनिदर्शनैः with examples. इतिहासेन सह वर्तन्त इति सेतिहासानि तैः सेतिहासैः with incidents recorded in epics. For इतिहास vide notes on page 2 of the text. वचोभिः with words, qualified by शास्त्रोपदेशविशदैः, सनिदर्शनैः and सेतिहासैः. उपग्रह insistence. कर्णे नाकरोत् turned a deaf ear to. अतिभूमिं गतः gone to extremes. प्राणपरिरक्षणे अपि तावत् at least in saving his life.

Page 86. अन्यदन्यत् This shows that each cushion of lotus-leaves was getting dried by his contact as soon as it was spread. Such was his heat and torment of love. मुहुर्मुहुः चन्दनचर्चा आरचयतः Similar was the fate of sandal-paste applied to his body ; so also the arrangements made to remove his sweat. भगवतः suggests the all-powerful might of Cupid. स्वभावेन मुग्धः स्वभावमुग्धः simple, innocent by nature. दुःखेन घटयितुं शक्यं दुर्घटं impossible of accomplishment. अनायत्तं beyond control. दुःखेन उपपादयितुं शक्याः तेषु दुरुपपादेषु which cannot be accounted for, justified or achieved. अवज्ञा scorn. का वा गणना Where is the question ? कुमुदिनी a pond of water-lilies. कमलिनी a pond of lotuses. ज्योत्स्ना moonlight. दुःखेन साधयितुं योग्यं दुःसाधं. गाध shallow, अगाध deep. तृणेन तुव्यं तृणवत् like a straw. युक्तिः plan. समाश्रयः prop. कुशलस्य भावः कौशलं तेन कौशलेन. अवष्टम्भ support. विषण्ण sorrow-stricken.

तस्या. समागम. तं तत्समागमं union with Mahāśvetā.

Page 87. एकोच्छ्वासावशेषजीवितोऽपि though but one breath lingers and remains of his life. कालेन अन्तरं, तस्य क्षमः, स न भवतीति अकालान्तरक्षमः, will brook no delay. सव्याजं under a pretext; pretending to go on business. अवसरं प्राप्तं अवसरप्राप्तं—द्वितीयात्तत्पुरुष which is meet to the occasion. तत्र प्रभवति भवती You are master in the matter; it is left to you to do what you like.

हृद a deep pool. अवनम्यमानं वदनं यस्यास्तस्या भावः तस्मात् अवनम्यमानवदनत्वात् since my face was bent down due to shyness. अस्पृष्टं कपोलयोरुदरं यैः अस्पृष्टकपोलोदराः The tears of joy shed by me did not touch the middle of my cheeks, but fell down as my face was bent down a little. दिष्ट्या Indeclinable, fortunately. अनु-बध्नाति catches hold of with pressure. यत्सत्यं True it is that. एतेन by this Cupid. मे Construe with अनुकूलता Cupid's favourable attitude. संतापयतापि (मां understood) though he torments me. अंशेन in some measure. अनेन उपकृतं Impersonal use; he has helped. वितथा false. भारती speech. निष्क्रामति The penultimate अ of कम् lengthens in all conjugational tenses. Vide Pāṇini :—क्रमः परस्मैपदेषु.

Page 88. महादेवी Queen Gaurī, mother of Mahāśvetā. अयं कालातिपातः It is getting late. दिवसकरः अस्तमयमुपगच्छति. When the arrival of Kapiñjala was announced before, it was stated that the sun's disc was getting red—लोहितायति रविबिम्बे. Now it is known that the Sun actually sets. एष मे परमो विभवः This is the highest favour that can be shown me. सुचिरं

स्थित्वा after staying for a long time. But one wonders how it can be a long time in view of Kapiñjala's statement दिवसकरः अस्तमयमुपगच्छति and the poet's statement in the next para अस्तमुपगते सवितरि (when the sun had set) which follows गतायां च तस्यां (at or after the exit of the queen). Perhaps the stay of the queen was felt to be too long by Mahāśvetā since her heart was wandering far, far away.

तिमिरेण अवष्टम्ब्यमाने जीवलोके The present passive participle shows that the dusk was just then spreading. सांप्रतं proper. इतरकन्यकेव like any other maiden of low rank. पाणिं ग्राहयामि (पुण्डरीकेण understood). If I make him take my hand. In that case Dharma is transgressed. इतरपक्षावलम्बनद्वारेण by resorting to the other alternative. मृत्युमङ्गीकरोमि If I court death. एवमपि even then, the sin accrues, nay, it accrues doubly. A convenient argument for lovers!

Page 89. The first sin that accrues is तत्र भवतः कपिञ्जलस्य प्रणयप्रसरभङ्गः a rejection of the fond request of the venerable Kapiñjala. पुनरपरम् The next sin is this. मत्कुता...जायते. If he, the lover, meets with death due to disappointment of love, the great sin of murdering a Brahmin sage results. इत्येवमुच्चारयन्त्यामेव मयि even as I was thus speaking. आसन्नचन्द्रोदय the moonrise was fast approaching. It is therefore clear that the चतुर्दशी day on which Puṇḍarīka and Kapiñjala set out for Kailāsa for worshipping the Lord, the Pārijāta bunch was presented by the

goddess of Nandana garden and all the further incidents of the love of Mahāśvetā and Puṇḍarīka till then took place, was the fourteenth day of शुक्लपक्ष the bright fortnight. वासवस्य इयं वासवी दिक् Indra's quarter, the east.

शशिकेसरि etc. तमस् or darkness is conceived of as a big elephant, the Moon as a lion that tore the elephant with his rays as claws; from the temples thus torn, pearls came out in the form of powder. With the pearl-powder thus diffused all round is compared the moonlight which contributed to the white hue of the eastern quarter. पश्चिम west. पश्चिमात् इतरत् पश्चिमेतरत् दिगन्तरं the eastern quarter. अदृश्यत् Passive Imperfect. शनैः शनैः etc. निशा feminine, the night, is likened to a lady in love; चन्द्र masculine, the Moon, to a lover; the moonlight to the white lustre of teeth as the Night smiled at Candra. मुखशोभाम-करोत् brightened the face (initial stage) of the night. रसातलात् from the Pātāla. रजनी. The night shone with the disc of the Moon as with the hoods of the serpent Śeṣa emerging from the Nether world and rising high after rending the Earth.

B. A. & Intermediate Sanskrit Text Books.

1. KUMĀRASAMBHAVA of Kālidāsa, Cantos 5, 6 & 7 with English Notes and Translation by C. Sankara Rama Sastri Re. 1—8—0

RATNAVALI by Sri Harsha Deva with English Notes and Translation By C. Sankara Rama Sastri, M. A., B. L. Rs. 2—1—0

3. ŚISUPĀLAVADHA of Māgha, Canto 1 with English Notes and Translation By C. Sankara Rama Sastri. M. A., B. L. 0—14—0

4. UTTARARĀMACHARITA of Bhavabhūti with the Sanskrit commentary 1—8—0

5. English Notes & Translation of Uttararāma-charita by C. Sankara Rama Sastri 2—0—0

6. CHANDRĀLOKA of Jayadeva with English Notes and Translation by C. Sankara Rama Sastri, Alamkara Prakarana 1—0—0

For copies apply to:—

The Manager,

SRI BALAMANORAMA PRESS,

MYLAPORE, MADRAS.